

# STEPHEN ONGPIN FINE ART



5

Cover:

René Gruau (1909-2004)

*The Straw Hat*

No.42



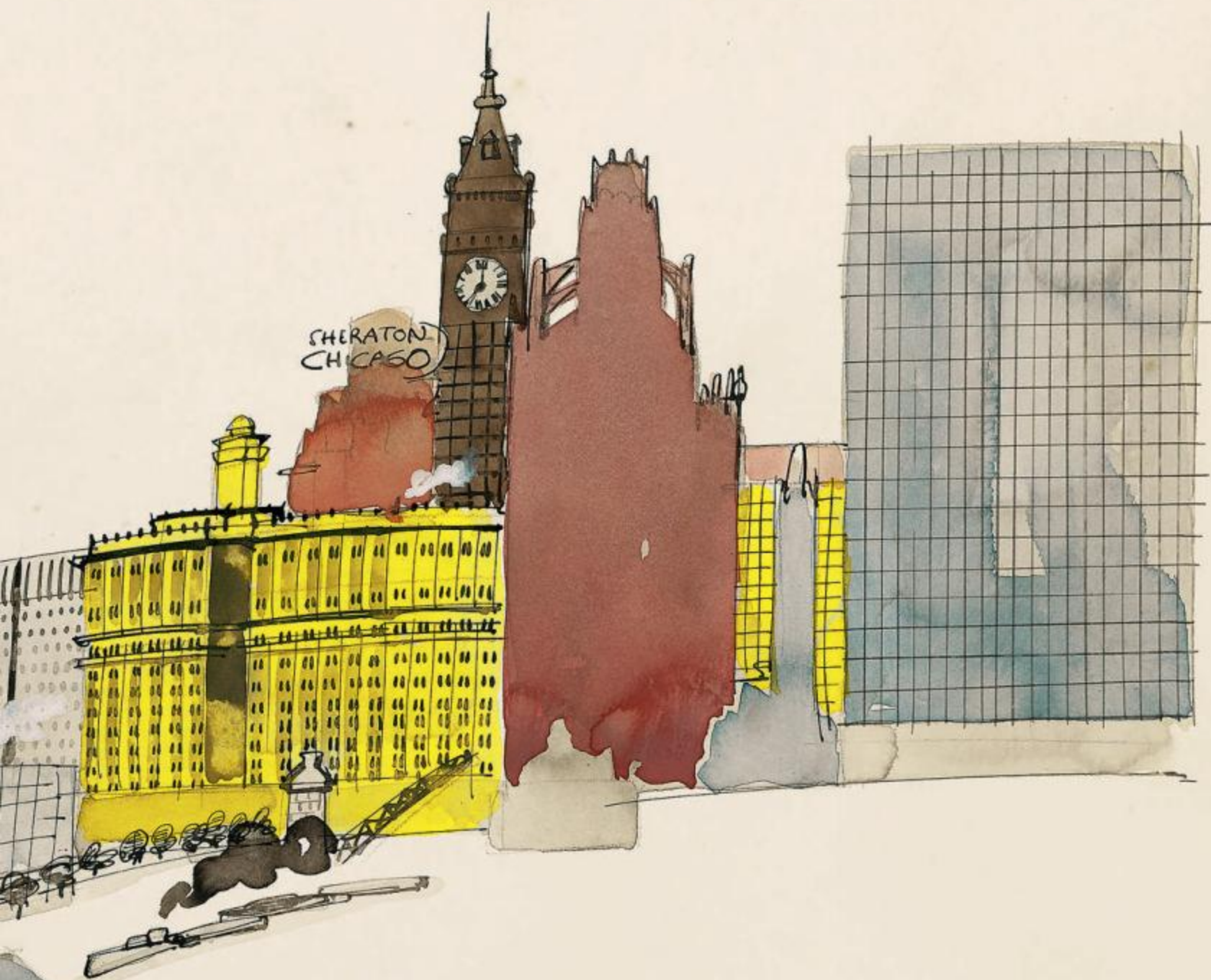


Paul Hogarth (1917-2001)  
Chicago Skyline  
No.49





STEPHEN ONGPIN FINE ART



## THE INFLUENCING IMAGE

ONE HUNDRED YEARS OF  
DRAWINGS FOR  
COMMERCIAL ILLUSTRATION  
AND DESIGN

2018

## ACKNOWLEDGEMENTS

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Stephen Ongpin

Dimensions are given in millimetres and inches, with height before width.  
Unless otherwise noted, paper is white or whitish.

High-resolution digital images of the drawings are available on request.  
A price list is included with the catalogue.

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# **THE INFLUENCING IMAGE**

## **1890 - 1990**

ONE HUNDRED YEARS OF  
DRAWINGS FOR  
COMMERCIAL ILLUSTRATION  
AND DESIGN

PRESENTED BY  
**STEPHEN ONGPIN**

WITH  
**MEGAN CORCORAN**

**2018**

I  
**THÉOPHILE-ALEXANDRE STEINLEN**

Lausanne 1859-1923 Paris

*Au Bois de Boulogne*

Pen and black ink and watercolour, within an irregularly shaped overmount. Signed Steinlen in black ink at the right centre. Inscribed and signed (by Aristide Bruant) *Quand on cherche un femme à Paris / Maint'nant même en y mettant l'prix / On n'encontre plus qu' des debris / ou d'la charogne; / Mais pour trouver c'qu'on a d'besoin / Il existe encore un bon coin / C'est au bout d'Paris...pas ben loin: / Au bois d' Boulogne.* A Bruant in brown ink on the mount.

289 x 219 mm. [sheet, at greatest dimensions]

PROVENANCE: Probably Aristide Bruant, Paris; ; Possibly anonymous sale, Paris, Hôtel Drouot [Lair-Dubreuil], 13 April 1905; Lucien Goldschmidt, New York, in 1965; André Candillier, Paris; Private collection, Paris.

LITERATURE: *Le Mirliton*, No.73, July 1891, reproduced on the cover; Possibly 'Fine Art Gossip', *The Athenaeum*, 22 April 1905, p.509.

EXHIBITED: New York, Lucien Goldschmidt, Inc., *French Master Drawings of the 20th Century from Pierre Bonnard to Marcel Gromaire*, 1965, no.45 (as *Night Life Scene*).

A native of Lausanne, Théophile-Alexandre Steinlen began his artistic career as a designer of printed fabrics. In 1881 he moved to Paris, settling in Montmartre, and there began to frequent the literary cabaret known as Le Chat Noir, founded by a fellow Swiss expatriate, Rodolphe Salis. It was at Le Chat Noir that Steinlen met and befriended writers such as Paul Verlaine and the artists Jean-Louis Forain, Henri de Toulouse-Lautrec, Louis Anquetin, Henry Somm, Adolphe Willette, Felix Valotton and Emmanuel Poiré, known as Caran d'Ache, among others. The artists of Le Chat Noir established something of a private club or society of aesthetes, and Steinlen was soon contributing illustrations to the associated journal *Le Chat Noir*. The success of these set him on the road to becoming one of the foremost illustrators in Paris at the turn of the century. At times using the pseudonym 'Jean Caillou', Steinlen submitted drawings to other satirical publications, including *Le Mirliton* and, from 1891 onwards, *Gil Blas illustré*, for whom he made over four hundred drawings. It was the success of his work for *Gil Blas illustré* that established Steinlen's reputation outside France. Among the more than thirty magazines to which he also contributed were *Le Croquis*, *Le Rire*, *Cocorico*, *La Revue Illustrée*, *L'Assiette au Beurre* and *Le Canard Sauvage*. In 1901 he became a naturalized French citizen.

Steinlen depicted all manner of Parisian society in his drawings and illustrations, with a particular emphasis on the life of the working class. Like his contemporaries Toulouse-Lautrec and Alphonse Mucha, he was also active as a designer of theatrical and cabaret posters; an important means of disseminating his work and one that greatly added to his popularity. A close friend and collaborator of the singer and songwriter Aristide Bruant, Steinlen provided illustrations for sheet music covers, and also illustrated a number of books, including Guy de Maupassant's *La Vagabond* and Anatole France's *L'Affaire Crainquebille*. He enjoyed the first of many successful exhibitions of paintings and drawings in 1894, and in 1909 gained the distinction of a room devoted solely to his work at the Salon d'Automne. As a draughtsman, Steinlen employed a wide variety of media, including black, blue and coloured chalks, ink, pencil, watercolour and charcoal. A large group of drawings by the artist, numbering nearly 2,800 sheets, is today in the collection of the Louvre.

The present sheet illustrates the song 'Au Bois de Boulogne' by Aristide Bruant, and was used for the cover of the July 1891 issue of *Le Mirliton* (fig. 1), a Parisian journal founded by Bruant in 1885 and titled after his café of the same name. The cover, as eventually printed, incorporated the score and the lyrics of the song, which alludes to the nocturnal activities known to take place in the Bois de Boulogne, the



Quand on cherche un femme à Paris  
 Mais naut même en y mettant le prix  
 On n'encontre plus qu' des debris  
 Ou d' la charogne ;  
 Mais pour trouver c' qu' on a d' besoin,  
 Il existe encore un bon coin  
 C' est au bout d' Paris... pas ben loin :  
 Au bois d' Boulogne .

G. Proust





large park near the western edge of Paris. The lyrics to the song, written by Bruant on the mount of this drawing by Steinlen, may be approximately translated as 'When looking for a woman in Paris / Nowadays, even if one pays good money / We only meet debris / or carrion; / But to find what you need / There is still a good spot / It's at the end of Paris ... not far away: / At the Bois de Boulogne.'

As Phillip Dennis Cate has noted of Aristide Bruant, 'His songs were of street people...sung in the argot of the street. They circulated rapidly among the bistros and the unsavory parts of the city, and he soon became their chansonnier populaire...For ten and a half years, [Le Mirliton] appeared monthly, sometimes biweekly. It existed primarily to publicize Bruant's songs, although later, in 1892, it developed into an organ for all Parisian café-concerts.'<sup>1</sup> Over a period of eleven years, Steinlen produced around 150 cover illustrations for Le Mirliton, for whom Toulouse-Lautrec also worked. Between 1885 and 1889 Steinlen's drawings for Le Mirliton were signed with the pseudonym 'Jean Caillou', while from 1890 onwards his illustrations were signed with his real name.

By 1896, however, Steinlen had largely ceased working with Bruant. As Cate has noted, 'in spite of his numerous lighter-hearted images of bohemian life in Montmartre that are found especially in Aristide Bruant's Le Mirliton and in Gil Blas illustré, Steinlen never strayed far from social commentary; he rarely abandoned his primary rôle of alerting his contemporaries to social evils...In 1896, after a more than ten-year association with Bruant as the principal designer of images to accompany the latter's gutsy songs in Le Mirliton and the compilation of songs in the two volumes of Dans le rue (1888 and 1895), Steinlen declined to continue that work for the singer's second volume of Sur la Route, because Bruant's songs no longer shared the artist's social realism.'<sup>2</sup>

Several similar drawings by Steinlen illustrating songs by Bruant are in the collection of the Musée du Petit Palais in Geneva<sup>3</sup>, while other comparable drawings for Le Mirliton include four sheets formerly in the collection of Boris Kochno and sold at auction in Monte Carlo in 1991<sup>4</sup>.

The present sheet may perhaps be identified as one mentioned in passing in the English journal The Athenaeum in April 1905: 'Two interesting art sales were held at the Hôtel Drouot, Paris, at the end of last week. One of these consisted of pictures and drawings by Toulouse-Lautrec and Steinlen. Some, if not all of those by the latter were at one time in the collection of that notorious chansonnier Aristide Bruant, and served to illustrate Bruant's two collected editions of verses. The Steinlen drawings, for the most part, realized only small prices, 500 francs being paid for one called 'Au Bois de Boulogne,' and 300 fr. for 'Aus Bois de Vincennes'.<sup>5</sup>



As one scholar has written, 'Steinlen's work for Le mirliton reflects some of the social conditions of the last quarter of the 19th century...Steinlen vividly recreates a distinctive aspect of Paris in the 1890s – the bourgeoisie's predilection for mingling with the lower classes. Steinlen's greatest gift is his ability to capture essential aspects of contemporary life. In encouraging him in the depiction of such themes, Bruant and Le mirliton helped to shape Steinlen's art.'<sup>6</sup>







2a

**GISBERT COMBAZ**

Antwerp 1869-1941 Saint-Gilles

À la Toison d'Or: *Design for a Poster for La Maison d'art*, Brussels

Blue and orange watercolour, over an underdrawing in pencil, with framing lines in blue watercolour. Signed and dated *Gisbert Combaz 1895*. in black ink at the lower left. Very faintly inscribed (by the artist) *CHAQUE ANNÉE / EST UN NOUVEAU VOYAGE / VERS L'INCONNU* in pencil (later erased) in the upper left quadrant.

398 x 228 mm. (15 5/8 x 9 in.) [sheet]

PROVENANCE: Louis and Berthe Wittamer-De Camps, Brussels<sup>1</sup>.

LITERATURE: 'Livres tout neufs' [book review], *Le Petit Bleu*, 6 March 1898, p.2, illustrated; Yolande Wittamer, *Les Affiches de la Belle Epoque*, Liège, 1961, p.35, no.46; Yolande Oostens-Wittamer, *La Belle Epoque: Belgian Posters, Watercolors and Drawings from the Collection of L. Wittamer-De Camps*, exhibition catalogue, Washington, D.C. and elsewhere, 1970-1971, p.23, no.15; Yolande Oostens-Wittamer, *L'Affiche belge 1882-1914*, exhibition catalogue, Brussels, 1975, p.27, no.20; Jane Block, *Gisbert Combaz (1869-1941): Fin de siècle Artist*, Ghent, 1999, p.53, p.112, note 84, and p.124, no.4b, illustrated p.54, fig.62.

EXHIBITED: Washington, D.C., Library of Congress, and elsewhere, *La Belle Epoque: Belgian Posters, Watercolors and Drawings from the Collection of L. Wittamer-De Camps*, 1970-1972, no.15; Warsaw, Muzeum Plakatu w Wilanowie, *Belgijski plakat secesyjny ze zbioru L. Wittamera de Camps z Brukseli*, June-August 1973; Winchester, School of Art, and elsewhere, *La Belle Epoque: Belgian posters, watercolours and drawings 1892-1914 from the L. Wittamer-De Camps Collection*, 1974-1975, no.15; Brussels, Bibliothèque Royale Albert Ier, *L'Affiche belge 1882-1914*, 1975, no.20.

The Belgian Art Nouveau artist Gisbert Combaz studied briefly at the Académie Royale des Beaux-Arts in Brussels and first exhibited his work at an international exhibition of decorative arts in Liège in 1895. Much influenced by the Belgian artistic and literary group Les XX, Combaz exhibited with the group's successor, La Libre Esthétique, from 1897 onwards. He created his first poster, for the second annual exhibition of La Libre Esthétique in Brussels, in 1895. The success of this poster launched his career and reputation as an *affichiste*, and the artist was to eventually design posters for ten of the twenty exhibitions of La Libre Esthétique. Although known especially for his posters and art postcards, Combaz was also active as a painter, lithographer, illustrator, sculptor and graphic designer. As a commercial artist, he produced not only posters but designs for menus, calendars, magazine and book covers, stationery, invitations and paper currency, as well as ceramic tiles and wallpaper. Combaz also published several essays of art criticism and a number of exhibition reviews, and was a leading scholar of Oriental art. Yet although he exhibited between 1897 and 1914 at La Libre Esthétique, and also with the print society L'Estampe, Combaz was never given a one-man show during his career, and only one brief article about his work was published in his lifetime.

The present sheet is a study for one of Combaz's earliest posters, for the gallery La Maison d'art, established in Brussels in 1894 (see No.2b). Combaz designed several posters and invitation cards for La Maison d'art, which closed in 1900. As the scholar Jane Block has noted of this drawing, '[An] ink sketch in orange and blue that is close to the final work shows the seaworthy vessel without lettering and prior to the inclusion of clouds. Combaz subsequently eliminated the boisterous wave at the left that replies to the sails.'<sup>2</sup> A very faint inscription at the upper left of the sheet – later erased, perhaps by the artist – reads '*Chaque année est un voyage vers l'inconnu*' ('Every year is a journey to the unknown'). The same motto appears prominently on a watercolour version of the subject, signed and dated 1895<sup>3</sup>, which may be an early idea for the same poster.





2b

**GISBERT COMBAZ**

Antwerp 1869-1941 Saint-Gilles

À la Toison d'Or: Expositions Peinture, Sculpture, Architecture, Arts Appliqués: Poster for La Maison d'art, Brussels

Lithograph in orange and blue. Signed and dated *Gisbert Gombaz. 1895.* in the lower left margin. Inscribed *AFFICHE POUR LA MAISON D'ART / LITHOGRAPHIE ORIGINALE / EN COULEURS* in black ink on the mount.

395 x 225 mm. (15 1/2 x 8 7/8 in.) [sight]

421 x 256 mm. (16 5/8 x 10 1/8 in.) [sheet]

PROVENANCE: Louis and Berthe Wittamer-De Camps, Brussels.

SELECTED LITERATURE: Yolande Oostens-Wittamer, *La Belle Epoque: Belgian Posters, Watercolors and Drawings from the Collection of L. Wittamer-De Camps*, exhibition catalogue, Washington, D.C. and elsewhere, 1970-1971, p.23, no.16; Yolande Oostens-Wittamer, *La Belle Epoque: Masterworks by Combaz, Léo Jo and Livemont*, San Francisco and elsewhere, 1980-1981, pp.22-23, no.11; Jane Block, *Gisbert Combaz (1869-1941): Fin de siècle Artist*, Ghent, 1999, p.123, no.4, another impression illustrated p.54, fig.60.

EXHIBITED: Ostend, Kursaal, *Affiches de la Belle Epoque*, 1961, no.34; Fraiture-en-Condroz, Château de Fraiture, *Affiches de la Belle Epoque*, 1961, no.48; Washington, D.C., Library of Congress, and elsewhere, *La Belle Epoque: Belgian Posters, Watercolors and Drawings from the Collection of L. Wittamer-De Camps*, 1970-1971, no.16; Warsaw, Muzeum Plakatu w Wilanowie, *Belgijski plakat secesyjny ze zbioru L. Wittamera de Camps z Brukseli*, June-August 1973; Winchester, School of Art, and elsewhere, *La Belle Epoque: Belgian posters, watercolours and drawings 1892-1914 from the L. Wittamer-De Camps Collection*, 1974-1975, no.16; San Francisco, California Palace of the Legion of Honor, and elsewhere, *La Belle Epoque: Masterworks by Combaz, Léo Jo and Livemont. A Loan Exhibition from the Collection of L. Wittamer-De Camps*, 1980-1981, no.11.

In December 1894 a new gallery, La Maison d'art, opened at 56, Avenue de la Toison d'Or in Brussels. It became the centre of avant-garde applied and decorative arts in Belgium, in much the same way as its later Parisian equivalents; Siegfried Bing's Maison de l'Art Nouveau and Jules Meier-Graefe's La Maison Moderne. In 1895 the young Combaz was commissioned to create this striking poster for the gallery<sup>1</sup>. As Jane Block writes, 'Combaz, taking inspiration from the gallery's location on the Avenue de la Toison d'or ("the Golden Fleece"), depicted the sea-faring Argo, the ship carrying Jason and the Argonauts on their quest for the golden fleece, sailing into the distance. An early watercolor study, bearing the motto "Chaque année est un voyage vers l'inconnu"<sup>2</sup>, makes apparent the comparison between the antique voyage to unknown shores and the modern artistic exploration encouraged at La Maison d'art...By suppressing this text while increasing the abstract qualities of the final poster, Combaz heightened the graphic intensity. The decorative pattern of the double concave orange sails plays against the convex crest of the waves. The interrupted orange inner border at the lower right corner and lower left side adds a sense of kinetic energy which resonates in the billowy sails, movement of the waves, and even the sinuous curves holding the text. The result is a quintessential example of the new poster art, expressing its message with a remarkable economy of means.'<sup>3</sup>

A significantly larger version of this poster, printed on three sheets, was printed in Liège in 1896<sup>4</sup>. A slightly later design by Combaz for another poster for La Maison d'art, also depicting a ship at sea but different in composition, was printed in a variety of inks on different coloured papers<sup>5</sup>. During his career, Combaz 'created or designed some twenty-seven posters, several of which stand as icons of fin de siècle art...[they] reveal his mastery of the medium through use of bold colors and contours...His overall concern for legibility and clarity of message is paramount in all his works. The beauty of the compositions reside in his perfect choice of colors, tone, and his simplification of the composition.'<sup>6</sup>



A la

TOISON D'OR

56 AVENUE de la TOISON

D'OR

EXPOSITIONS

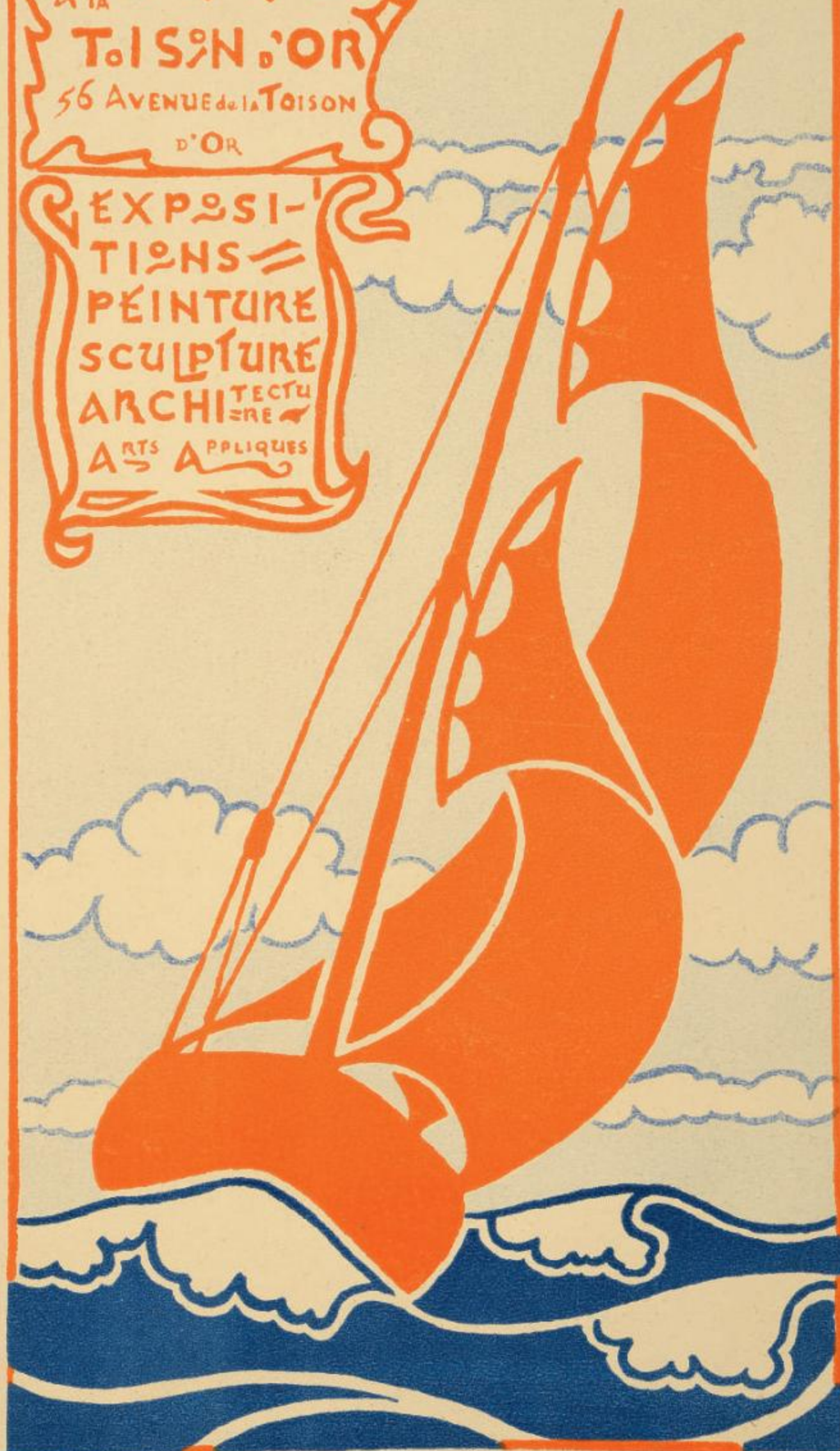
PEINTURE

SCULPTURE

ARCHITECTURE

ARTS APPLIQUES

ARTS APPLIQUES





**ALPHONSE MUCHA**

Ivancice 1860-1939 Prague

*Lance Parfum 'Rodo': Study for an Advertising Poster*

Black chalk, pen and black ink, with framing lines in black ink. Signed *Mucha* in black chalk at the lower left.

441 x 320 mm. (17 <sup>3</sup>/<sub>8</sub> x 12 <sup>5</sup>/<sub>8</sub> in.) [sheet]

PROVENANCE: Art market, France, in 1998; Private collection, London.

Born in 1860 in a small town in southern Moravia, then part of the Austro-Hungarian Empire, Alfons (Alphonse) Maria Mucha led the typical itinerant life of a young artist from Central Europe, studying in Vienna, Munich and finally Paris. His earliest works were in the form of decorative mural paintings, graphic designs for posters and calendars, and illustrations for books, magazines and newspapers. It was Mucha's brilliant design for a poster depicting the celebrated actress Sarah Bernhardt in the title role of Victorien Sardou's *Gismonda*, executed at the end of 1894, which was to secure his reputation. The success of the poster – a landmark of Art Nouveau design – led to a collaboration with the actress which was to last several years. Mucha signed a six-year contract to design posters for all of Bernhardt's plays, becoming almost as famous as his legendary model. He also received frequent commissions for advertising posters and other commercial projects, each characterized by the artist's iconic, graceful female form. Soon he had come to be regarded as the successor to the great poster designer and publisher Jules Chéret. Many of Mucha's posters were widely reproduced as prints and postcards, to be sold to avid collectors and contributing greatly to the artist's increasing renown and financial success.

In 1897 a large exhibition of Mucha's recent work was held at the offices of the artistic review *La Plume* in Paris, accompanied by a special issue of the magazine devoted to the artist. Known as the Salon des Cent, the exhibition showed nearly 450 works by Mucha – including designs for posters, calendars, menus, theatre programs, illustrations, advertisements and so forth – all executed within the previous two years. By this time the prosperous and successful artist was living and working in a large studio on the rue du Val-de-Grâce, where he entertained many of the notable literary and artistic personalities of the day. For the Paris Exposition Universelle of 1900, which launched *le style Mucha* to an international audience and popularized the Art Nouveau aesthetic with which he was so closely

associated, Mucha was commissioned to decorate the Bosnia-Herzegovina pavilion. He also began creating remarkable designs for jewellery for the goldsmith and jeweller Fouquet, the interior of whose shop on the rue Royale he designed.

At the suggestion of Baroness Salomon de Rothschild, Mucha visited New York in 1904 and again in 1905. His reputation having preceded him (a headline in the *New York Daily News* described him as 'the Greatest Decorative Artist in the World'), Mucha was widely fêted and soon earned several portrait commissions. He spent several years in America, living and working in Chicago and New York and earning significant prices for his portraits; he also undertook some decorative mural commissions, notably for the German Theater in New York. In 1910, with the financial support of an American patron, Mucha began working on an ambitious and long-cherished project for a series of twenty monumental paintings illustrating scenes from Czech and Slavic









history. Known as *The Slav Epic*, this sequence of enormous canvases, each several metres in length, occupied the artist for eighteen years, and were donated by him to the city of Prague in 1928. In his later years he continued to produce designs for posters, as well as for stained-glass windows. In 1936 a retrospective exhibition of Mucha's work was held in Paris, three years before his death.

As the Art Nouveau scholar Petr Wittlich has noted, 'Mucha's personal vision of the new decorative style is asserted in the posters he created in Paris in the 1890s, and it is this body of work for which he is best known and internationally recognized... In the works of this period, Mucha used his amazing power of invention to its full capacity. His intuitive sense for the visually effective is evident throughout.'<sup>1</sup> Mucha's elegant women were particularly appealing to female audiences, and as a result he received several commissions for posters and other commercial work from cosmetic companies, including the Parfumerie Bleuze-Hadancourt and Savonnerie de Bagnolet in France, as well as for Carmichael's Luxuria Bath Tablets in England.

Drawn in 1896, the present sheet is a preparatory study for a poster<sup>2</sup> advertising the perfume 'Rodo' (fig. 1), produced by the Société des Usines Chimiques du Rhône in Lyon. Sold in the form of a patented squeeze-bottle or atomizer, which allowed the fragrance to be sprayed onto a piece of clothing, the perfume became one of the firm's most lucrative products in the early years of the 20th century, and was apparently particularly popular in Brazil during the carnival season.

As the design for the *Lance Parfum 'Rodo'* poster has been described, 'Mucha's beautiful young woman advertises a spray perfume, a novelty at this time if one believes the copy text which emphasizes the fact that the bottle dispenses the fragrance 'automatically'. The design is one of the earliest to feature what were to become Mucha's characteristic elements: a girl with buoyant hair, a dress whose every fold is meticulously drawn, a circular background with a mosaic pattern and decorative rosettes, well-executed typography which complements the theme of the poster, and, finally, gentle pastel colors.'<sup>3</sup>

An earlier preparatory study for the *Lance Parfum 'Rodo'* poster, of similar dimensions to the present sheet but drawn in pencil alone, was with the Grosvenor Gallery in London in 1978<sup>4</sup>. Another, more finished study for the same poster, in watercolour and gouache but without any text (fig. 2), is today in the collection of the Mucha Trust in Prague<sup>5</sup>. The same design by Mucha was also used on the labels of the small glass bottles (fig. 3) in which the 'Rodo' scent was produced and marketed<sup>6</sup>.

Among stylistically comparable drawings of the same date is Mucha's study for a poster for the 20th Exhibition of the Salon des Cent in 1896<sup>7</sup>, and a drawing of 1897 for an unrealized poster advertising Stella, a candle company<sup>8</sup>.



2.



3.







**ALPHONSE MUCHA**

Ivancice 1860-1939 Prague

*A Woman with a Cockerel: Design for the Title of the Magazine Cocorico*

Pen and black ink, with framing lines in black ink. Laid down. Signed Mucha in black ink at the lower left. 86 x 197 mm. (3 3/8 x 7 3/4 in.)

PROVENANCE: Neal A. Prince, New York; The Neal Prince Historiography Trust.

LITERATURE: *Cocorico*, reproduced on the title page of the magazine between 1898 and 1902.

This drawing is Mucha's design for the title of the French illustrated magazine *Cocorico*, a satirical bimonthly publication founded in 1898 by the artist Paul-Émile Boutigny. The magazine featured the work of several artists associated with the Art Nouveau movement, notably Mucha and Théophile-Alexandre Steinlen, as well as prose and poems by such writers as Tristan Bernard, Ferdinand Bloch, Georges Courteline, Hugues Delorme and Jules Renard. Though Mucha worked with several magazines in France, the United States and his native Czechoslovakia throughout his career, his partnership with *Cocorico* was by far the most fruitful.

This small drawing was used for the frontispiece of the first issue of the magazine (fig. 1), published in December 1898<sup>1</sup>, and continued to appear on the title page of almost every one of the sixty-three issues of *Cocorico* before it ceased publication in May 1902. As the composition has been described, 'This design is composed in Mucha's usual way, combining a beautiful woman, surrounded by an arabesque of her hair and ribbons, with the title. Its gentle lightness of line, humorous approach, and captivating charm are typical of his creative output.'<sup>2</sup>

A preliminary chalk study by Mucha for the figure used in the *Cocorico* design, depicting a seated woman with a cockerel on her shoulder, is in a private collection<sup>3</sup>. A much larger pen and ink drawing of the final design for the *Cocorico* logo is in the collection of the Mucha Trust in Prague<sup>4</sup>.

In addition to the commission to design the title image of the magazine, Mucha also contributed several covers for *Cocorico* (fig. 2). In 1899 he also announced a series of drawing classes, for which he produced a number of manuals, through the magazine.



1.



2.





actual size



# LOUIS-MAURICE BOUTET DE MONVEL

Orléans 1850-1913 Paris

*Design for the Poster for the 19th Annual Exhibition of the Société des Aquarellistes Français, Paris, 1897*

Watercolour, ink wash, heightened with gold and gouache, on paper laid down on canvas. Signed MB de Monvel in black ink at the centre right.

955 x 632 mm. (37 5/8 x 24 7/8 in.)

PROVENANCE: The artist's son, Bernard Boutet de Monvel, Paris; Thence by descent to his daughter, Sylvie Boutet de Monvel, Paris.

EXHIBITED: Paris, Galerie Manzi-Joyant, *Exposition rétrospective de l'oeuvre de Maurice Boutet de Monvel*, 1913, no.83.

Maurice Boutet de Monvel studied at the Ecole des Beaux-Arts and the Académie Julian in Paris, and by the early 1880s had begun making a name for himself as an illustrator, particularly of children's books. (Many of his drawings were originally intended for his two sons, Roger and Bernard, who were later to gain fame as a writer and artist, respectively.) His masterpiece as an illustrator, however, was a lavish book devoted to Joan of Arc, which he both wrote and illustrated. Published in 1896 to great acclaim, Boutet de Monvel's *Jeanne d'Arc* firmly established his reputation beyond France. The following year, at the fifth Vienna Secession exhibition, an entire room was devoted to his drawings<sup>1</sup>. Boutet de Monvel's reputation also spread to America, where his books of children's illustrations proved so popular that it was said that sweet and well-behaved young children were often praised by their parents as 'my little Boutet'. Exhibitions of Boutet de Monvel's work were mounted in 1889 at the Art Institute of Chicago, the Museum of Fine Arts in Boston and the Philadelphia Academy of Fine Arts. A commission for six paintings of scenes from the life of Joan of Arc for the American collector William A. Clark occupied the artist for several years between 1906 and 1913. A retrospective exhibition of Boutet de Monvel's work – the first to be held in Paris – was mounted in 1913 at the Parisian gallery of Michel Manzi and Maurice Joyant, in which the present sheet was included.

This large watercolour is a design for the poster (fig.1) for the 19th annual exhibition of the Société des Aquarellistes Français, held in May and June of 1897. The Société des Aquarellistes Français was founded in 1879 at the Galerie Durand-Ruel in Paris, by a group of artists that included Eugène Lami,



Gustave Doré and Ferdinand Heilbuth. Boutet de Monvel joined the association in 1890 and exhibited there annually for many years. As a contemporary of the artist noted, 'In the rooms on the Rue de Sevres where the Society of Water Colorists have exhibited for so many years, and also in the Galleries of the Champs Élysées, we have tasted the most delicate artistic delights before the works of this master. Under his signature we have seen the most beautiful fantasies...' <sup>2</sup> An impression of the finished poster, printed by Imprimerie F. Champenois, is in the collection of the Musée Carnavalet in Paris<sup>3</sup>.

The composition used in this design may be dated several years earlier, since a close variant of it was first seen, with the title *Un Conte de fées* ('A Fairy Tale'), in a watercolour exhibited by Boutet de Monvel at the Société des Aquarellistes Français in 1891. The image was also used in the catalogue of the exhibition<sup>4</sup>.





SOCIETE  
DES  
AQUARELLISTES FRANCAIS

19<sup>ème</sup> EXPOSITION

72 Avenue des Champs Elysées 72



**AUGUSTE ROUBILLE**

Paris 1872-1955 Paris

*Le Cri de Paris*

Pencil, black ink and gouache. Signed ARoubille in black ink at the lower right.

237 x 173 mm. (9 3/8 x 6 3/4 in.) [image]

278 x 213 mm. (10 7/8 x 8 3/8 in.) [sheet]

LITERATURE: *La Revue Blanche*, 15 April 1898.

A painter, draughtsman, poster designer, caricaturist and illustrator, Auguste Jean Baptiste Roubille exhibited his watercolours and gouaches at the Salon des Indépendants and the Salon d'Automne, as well as the Salon des Humoristes, for which he also designed several posters. Roubille was an extremely versatile artist, at times working in an imposing Nabis manner and at others in a more traditional style. His métier lay in satire, both of a political and comedic nature. His first illustrations appeared in *Les Temps nouveaux* in 1896 and the *Courrier français* in 1897, and his drawings and cartoons later appeared in such publications as *Le Rire*, *Cocorico*, *Le Canard Sauvage*, *Le Sourire* and *Le Cri de Paris*, while from 1906 until 1933 he provided cover illustrations for the satirical magazine *Fantasio*. Although best known for his cartoons and drawings of comical subjects, Roubille's skill as a draughtsman was evident in all his work. Furthermore, as one contemporary writer noted, 'In mentioning at random the names of distinguished artists most popularly known in France by drawings of a humorous nature, that of Auguste Roubille will unhesitatingly be included. Despite the jesting character of his drawings on the covers as well as the inside of various jocular journals, he is nevertheless an artist with a profound sincerity of thought, and his work perhaps gets nearer to the true relation of art to life than much which pedantically poses with a superficial seriousness in massive gold frames.'<sup>1</sup>

Roubille painted a decorative frieze for the Maison du Rire pavilion at the Exposition Universelle of 1900, as well as a series of wall panels for the fashionable Café d'Harcourt near the Sorbonne. He produced several advertising images as posters, and also provided illustrations for a handful of books, including Paul Feuillâtre's *Écho et Narcisse* and *Grandgoujon* by René Benjamin. Like several of his contemporaries, including Théophile-Alexandre Steinlen and Kees van Dongen, Roubille worked with anarchist publications, notably the illustrated weekly *L'Assiette au Beurre*, with which he was closely associated between 1901 and 1905. This allowed him to further his mission, within the bounds of political satire, of illuminating the injustices of state violence and the oppression of workers.

An illustrated political magazine which took its name from the vendors who had proclaimed their offers and services in the streets of Paris since the thirteenth century, *Le Cri de Paris* was launched in 1897 by Alexandre Natanson. Since 1889, Natanson and his brothers Alfred and Thadée had published *La Revue Blanche*, an influential art and literary magazine, and *Le Cri de Paris* was initially issued as a supplement to the older publication. Natanson began the weekly *Le Cri de Paris* in an effort to target a more politically progressive audience, with each issue advertised in *La Revue Blanche* and selling at a price of thirty centimes.

The present drawing by Roubille is a design for one such full-page advertisement for the magazine, which appeared in the issue of *La Revue Blanche* of 15th April 1898. *Le Cri de Paris* continued to appear long after the demise of *La Revue Blanche* in 1903, and after more than two thousand issues, it ceased publication shortly before the German occupation of Paris in June 1940.







**CARTON MOORE-PARK**

Stewarton, Ayrshire 1877-1956 New York

*A Stork (Twenty-Six Birds): Design for a Book Illustration*

Pen and black ink and black wash, with white gouache, over a pencil underdrawing, on board. A small piece of paper correction, for the feet of the stork, pasted onto the centre of the sheet. Titled *TWENTY-SIX BIRDS* in black ink at the bottom. Inscribed and dated *Final design* and *The Book of Birds, 1899* in pencil at the top left and top right. Further inscribed with dimensions and printer's notes in pencil and blue chalk in the left and right margins.

189 x 290 mm. (7 <sup>3</sup>/<sub>8</sub> x 11 <sup>3</sup>/<sub>8</sub> in.) [image]

306 x 395 mm. (12 x 15 <sup>1</sup>/<sub>2</sub> in.) [sheet]

LITERATURE: Carton Moore-Park, *The Book of Birds*, London, 1900, reproduced on the last page.

Frederick Carton Moore-Park studied at the Glasgow School of Art, under Professor Francis Henry ('Fra') Newbery, between 1893 and 1897, and among his fellow pupils was Jessie Marion King. He was best known for his drawings, prints and illustrations of animal subjects, which first appeared in the 1890s in the *Glasgow Weekly Citizen* and *Saint Mungo*. In 1897 he exhibited a drawing of a bear at the Glasgow Students' Club, which brought him to the attention of the publishers Blackie & Sons. From them he received a commission to illustrate *An Alphabet of Animals*, which appeared in 1898 and was a critical and commercial success. By the first years of the new century Moore-Park had established a reputation as an illustrator. As early as 1900, in one of the first published articles about the young artist, one critic would write that 'Few artists of twenty-five are...less immature than Carton Moore Park, and although it would be gratuitously indiscreet to prophesy what he may or may not do, his work already achieves such a degree of accomplishment that we may fairly discuss it definitely now for what it now is, rather than for what it promises in the future...To great natural gifts he adds the power of taking infinite pains and an enthusiastic love of his craft. His gifts are not of the kind which are at any man's beck and call.'<sup>1</sup>

Much influenced by Japanese wood engravings, Moore-Park's work appeared in several illustrated children's books, including *A Book of Birds* (1900), *The Dog Book* (1902), *The King of the Beasts* (1904), *The Fables of La Fontaine* (1905), *The Wonders of the Insect World* (1906), *The Children's Story of the Bee* (1909) and *Biffel – A Trek Ox* (1909). As the contemporary critic Charles Hiatt wrote of Moore-Park's work, 'His drawings evidenced a very remarkable degree of originality and a sincerity not often found in conjunction with it. His studies of all sorts of beasts, from the mouse to the elephant, are characterized by accurate anatomical knowledge, as well as a profound appreciation of the nicest details of the habits and movements of the animals depicted...His treatment is refreshingly broad and invariably decorative...It is by his genuine decorative instinct, added to minute and extraordinary knowledge of animals and their ways, that all his work, whether on a large or on a small scale, is distinguished.'<sup>2</sup>

Moore-Park lived in London until 1910, when he emigrated to New York, where he illustrated *Uncle Remus* and other books.



This is a preparatory drawing for a full-page illustration (fig. 1) which appears at the end of *A Book of Birds*, published in 1900 by Blackie & Son of London, Glasgow and Dublin, for whom Moore-Park worked extensively. As Charles Hiatt noted of the book, 'Mr. Moore Park followed his *Alphabet of Animals* with the no less delightful *Book of Birds*. In the latter volume the old qualities were still there, but the touch was surer, the decoration of finer and more subtle quality. The second book was distinctly an advance on the first.'<sup>3</sup>





TWENTY-SIX BIRDS



**GEORGES ANTOINE ROCHEGROSSE**

Versailles 1859-1938 El-Biar, Algiers

*A Japanese Interior with a Woman and Child: Design for an Illustration*

Pen and black ink. Signed G.Rochegrosse in black ink at the lower right.  
326 x 316 mm. (12 7/8 x 12 1/2 in.)

Abandoned by his father as a child, Georges Rochegrosse was a pupil of Alfred Dehodencq before entering the Académie Julian at the age of twelve, studying with Jules Lefebvre and Gustave Boulanger. He later enrolled in the Ecole des Beaux-Arts, where he was twice a finalist in the competition for the Prix de Rome. He made his debut at the Salon de la Société des Artistes Français in 1882, winning a third-class medal for his painting of *Vitellius Dragged Through the Streets of Rome by the Populace*, while at the Salon the following year his painting of *Andromache* was purchased by the State for the Musée de Rouen. His earliest exhibited works tended towards scenes from literature and legend and scenes from Egyptian, Roman and Byzantine history, often tinged with violence, seen in such paintings as *The Madness of King Nebuchadnezzar* and *The Death of Caesar*, shown at the Salons of 1886 and 1887. The 1890s found Rochegrosse working in a more Symbolist vein, exemplified by his large painting *The Knight of the Flowers* of 1892, inspired by Wagnerian mythology. Nearly four metres long, the painting was first exhibited at the Internationale Kunstausstellung in Munich in 1892 and two years later at the Salon des Artistes Français in Paris, where it was acquired by the State; it is today in the Musée d'Orsay. Rochegrosse also painted two portraits of the actress Sarah Bernhardt, and in 1898 decorated the staircase of the Sorbonne with a mural of *The Song of the Muses Awakening the Soul*, one of several commissions for public decorations that the artist received.

By the turn of the century, however, Rochegrosse had come to be best known as a fashionable painter of Orientalist and mythological subjects, finding inspiration for much of his work in his travels throughout North Africa. From 1900 onwards he spent the winter months in Algeria, where he maintained a studio in El-Biar, a suburb of Algiers. (He also frequently exhibited at the Salon des Artistes Algériens et Orientalistes and the Union Artistique de l'Afrique du Nord.) By the end of the first decade of the 20th century Rochegrosse was seen as one of the leading exponents of Orientalism in France, exhibiting his work at the annual Salons almost every year until 1937, as well as at the Salon des Peintures Orientalistes Français.

From an early age, Rochegrosse made drawings that were reproduced in the journal *La Vie Moderne*, and his work continued to be featured in magazines throughout his career, particularly from the 1890s onwards. His friendships with writers and poets meant that he was often asked to illustrate their books, and he produced drawings for Gustave Flaubert's *Salammbô*, Victor Hugo's *Les Misérables* and Charles Baudelaire's *Les Fleurs du Mal*, among others. The original drawings for these illustrations were often exhibited at the Galerie Georges Petit and at the Salons de la Société des Aquarellistes Français. Rochegrosse also produced designs for posters, theatrical productions and Gobelins tapestries.

Many of Rochegrosse's paintings and drawings produced between 1890 and 1920 feature his favourite model and longtime muse, his wife Marie Leblond, who may have posed for the present sheet. Although obviously intended as a design for a page of text for an as-yet unidentified book or magazine, this drawing displays something of the spirit of one of Rochegrosse's earliest mural projects; the extensive, Japanese-inspired decoration of the Parisian apartment of his stepfather, the poet Théodore de Banville, on which he worked as a young artist between 1878 and 1886<sup>1</sup>, as well as similar painted decorations on panel, executed around 1880, for Banville's summer home at Lucenay-les-Aix, in the Nièvre département in central France<sup>2</sup>.







**GEORGES DE FEURE**

Paris 1868-1943 Paris

*Aux Courses: Design for the Cover of Les Modes*

Gouache, over a pencil underdrawing, on pale grey paper. Signed *de Feure* in red chalk at the lower right. Inscribed *Les Modes / N° 99* [crossed out] *21* in pencil on the verso.

286 x 220 mm. (11 1/4 x 8 5/8 in.) [image]

379 x 270 mm. (14 7/8 x 10 5/8 in.) [sheet]

LITERATURE: *Les Modes*, September 1902, reproduced on the cover.

Of Belgian and Dutch origins, Georges de Feure was largely self-taught as an artist. He was born Georges Joseph van Sluifers in Paris but returned with his family to the Netherlands with the outbreak of the Franco-Prussian war in 1870, and did not come back to France until 1889. Settling in Montmartre, he may have trained with Jules Chéret and began working as an artist and illustrator, creating theatre designs for the Chat Noir and various newspapers. De Feure soon allied himself with the Symbolist movement, taking part in the Exposition des Peintres Impressionnistes et Symbolistes at the Galerie Le Barc de Boutteville, alongside Gauguin and the Nabis artists. He also showed his work at the Salons de la Rose + Croix of 1893 and 1894, where his work garnered critical praise. In 1894 an exhibition of his watercolours was held at the Galerie des Artistes Modernes in Paris, leading one critic to describe him as 'an artist whose work is never banal, but whose symbolism is not always accessible.'<sup>1</sup> Like such contemporaries as Alphonse Mucha and Eugène Grasset, Georges de Feure was equally skilled in the field of applied or decorative arts. Aptly described by one modern scholar as 'the most art nouveau of all the Symbolists'<sup>2</sup>, de Feure embarked on an association with the Art Nouveau pioneer Siegfried Bing that was to firmly establish his reputation. He decorated the facade and designed two suites of furniture for Bing's Pavillon de l'Art Nouveau at the great Exposition Universelle of 1900, a project that earned extravagant praise from critics. Thereafter he worked closely with Bing as an *artiste-décorateur*, providing numerous designs for furniture, stained glass, wallpaper, ceramics and lamps.

In 1903 a large exhibition of de Feure's decorative work for Bing's L'Art Nouveau was held in Paris, later travelling to The Hague and Hamburg. The exhibition included 155 paintings, watercolours and prints, most of which had been produced during the previous three or four years. Apart from working

with Bing, de Feure also established his own *atelier*, which handled commissions from other sources, such as Julius Meier-Graefe's gallery La Maison Moderne. He continued to work as a designer and interior decorator after Bing's death in 1905, and also undertook a number of commissions for scenery and costume designs for the stage. Among his significant later projects were the decoration of the Parisian studio of the couturier Madeleine Vionnet in 1922, and interiors and pavilions for various expositions. Late in his career de Feure was appointed Professor of Decorative Art at the Ecole des Beaux-Arts in Paris.

Depicting an elegant woman at a racecourse<sup>3</sup>, the present sheet is de Feure's design for the September 1902 cover (fig. 1) of *Les Modes*, a glossy Parisian journal. The central figure is elegantly dressed in fashion typical of the Art Nouveau style, while the drawing displays the influence of Japanese prints. This particular cover, entitled *Aux Courses* (At the Races), builds anticipation of the Fall season.









**LOUIS WELDEN HAWKINS**

Esslingen 1849-1910 Paris

*Le Petit Vent du Nord*

Pen and black ink on textured paper, laid down on card. Signed with the artist's monogram LWH in a circle in black ink at the bottom.

376 x 267 mm. (14 <sup>3</sup>/<sub>4</sub> x 10 <sup>1</sup>/<sub>2</sub> in.)

PROVENANCE: The artist's daughter, Jacqueline Welden Hawkins, Paris, in 1983.

LITERATURE: Gilles Almy, *Louis Welden Hawkins peintre (1849-1910)*, unpublished MA thesis, Université Paris X Nanterre, 1983, no.63 (where dated 1900-1901).

Born in Germany to an English father and an Austrian mother, Louis Welden Hawkins was raised in England but trained as a painter in France, where he lived and worked for his entire career. He studied at the Académie Julian in Paris, under the painters William Adolphe Bouguereau, Jules Lefebvre and Gustave Boulanger, from 1873 until 1876, when he entered the Ecole des Beaux-Arts. Hawkins made his public debut at the Salon des Artistes Français in 1881, where his melancholy painting *Les Orphelins* (*The Orphans*) was much praised, winning a third-class medal before being purchased for 10,000 francs by the State for the Musée du Luxembourg. Hawkins exhibited at the Salons of the Société des Artistes Français between 1881 and 1891, after which he showed his work at the Salon de la Société Nationale des Beaux-Arts, the counterpart to the official Salon. He also participated in the exhibitions organized by the Rose + Croix movement in Paris in 1894 and 1895 and at La Libre Esthétique in Brussels in 1894, 1896 and 1898. He exhibited mainly landscapes, sentimental genre scenes and refined portraits, all of which earned him a considerable reputation.

Although Hawkins worked in a range of styles, perhaps the most interesting is a form of refined Symbolism, reflecting the artist's interest in the work of the Pre-Raphaelites and his friendship with writers such as Stéphane Mallarmé (who described a painting given to him by the artist as '*a talisman for endless hours, which cannot be exhausted by any look*'<sup>1</sup>), Paul Adam and Jean Lorrain, as well as painters like Eugène Carrière and Pierre Puvis de Chavannes. Hawkins, who took French nationality in 1895, at the age of forty-six, was also friendly with the painter James A. McNeill Whistler and the sculptor Auguste Rodin, whose portrait he painted.

Around 1900 Hawkins found himself struggling to sell his work, and applied for financial support from the French government, to no avail. To support his family, therefore, he turned increasingly towards commercial work, designing advertisements for the silversmiths Christofle et Cie., as well as writing articles and producing drawings for the journal *L'Oeuvre d'Art International*, edited by his brother-in-law, François Zeppa. When the magazine ceased publication in 1905, Hawkins chose to leave Paris and settled in Perros-Guirec in Brittany, where he painted mainly landscapes, several of which were exhibited at the Société Nationale des Beaux-Arts in Paris. He died in 1910, of a heart attack. Despite the fact that he worked for his entire career in France, only a handful of paintings by Hawkins can be found in French museum collections, notably a remarkable portrait in the Musée d'Orsay of the feminist, socialist and journalist Caroline Rémy, known as Séverine, painted in 1895. A striking self-portrait by the artist, dated 1906, is in the collection of the Van Gogh Museum in Amsterdam, which mounted an exhibition of Hawkins's work in 1993.

A splendid example of Hawkins's refined draughtsmanship in pen and ink, this drawing is likely to be a design for an advertisement for fans. The particularly Symbolist fascination with the mask as an artistic device (as seen, for example, in the work of Fernand Khnopff) is here balanced by elements and motifs







of stylized vegetation and curved lines – derived from the vocabulary of Art Nouveau. From about 1900 onwards Hawkins produced a series of drawings of portrait masks; these were intended as advertising images or magazine illustrations, as well as designs for fans and mirrors, and, occasionally, as illustrations for menus, theatre and concert programmes. Perhaps the best known of Hawkins's mask designs was one created for Christofle et Cie. (fig.1) and used as a souvenir for the Exposition Universelle of 1900<sup>2</sup>.

A similar drawing of a mask by Hawkins (fig.2) is in the collection of the Museum of Fine Arts in Houston<sup>3</sup>, while three other drawings of masks, each with female heads, are in private collections<sup>4</sup>. A fan designed by Hawkins in 1905<sup>5</sup> is similar to the present sheet, while also comparable, though not in the form of a mask, is the artist's design for another advertisement for the Christofle firm<sup>6</sup>, published in the magazine *L'Oeuvre d'Art International* in 1901. As has been noted of these drawings, *'The faces are all decorated with floral Art Nouveau elements, with graceful plants and flowers which form the frame... In his masks, Hawkins used Art Nouveau floral motifs as decoration, depicted in two dimensions. This is in contrast with the faces which have acquired volume thanks to shadow effects and have been drawn with very realistic detail....'*<sup>7</sup>

The model for this drawing may have been the artist's daughter Jacqueline, born in 1892, who posed for a number of her father's works of this period. A later, mask-like watercolour portrait of Jacqueline by her father, dated 1907, was in a private collection in Paris in 1993<sup>8</sup>. Jacqueline Welden Hawkins later became an actress, and was the first owner of the present sheet.



1.



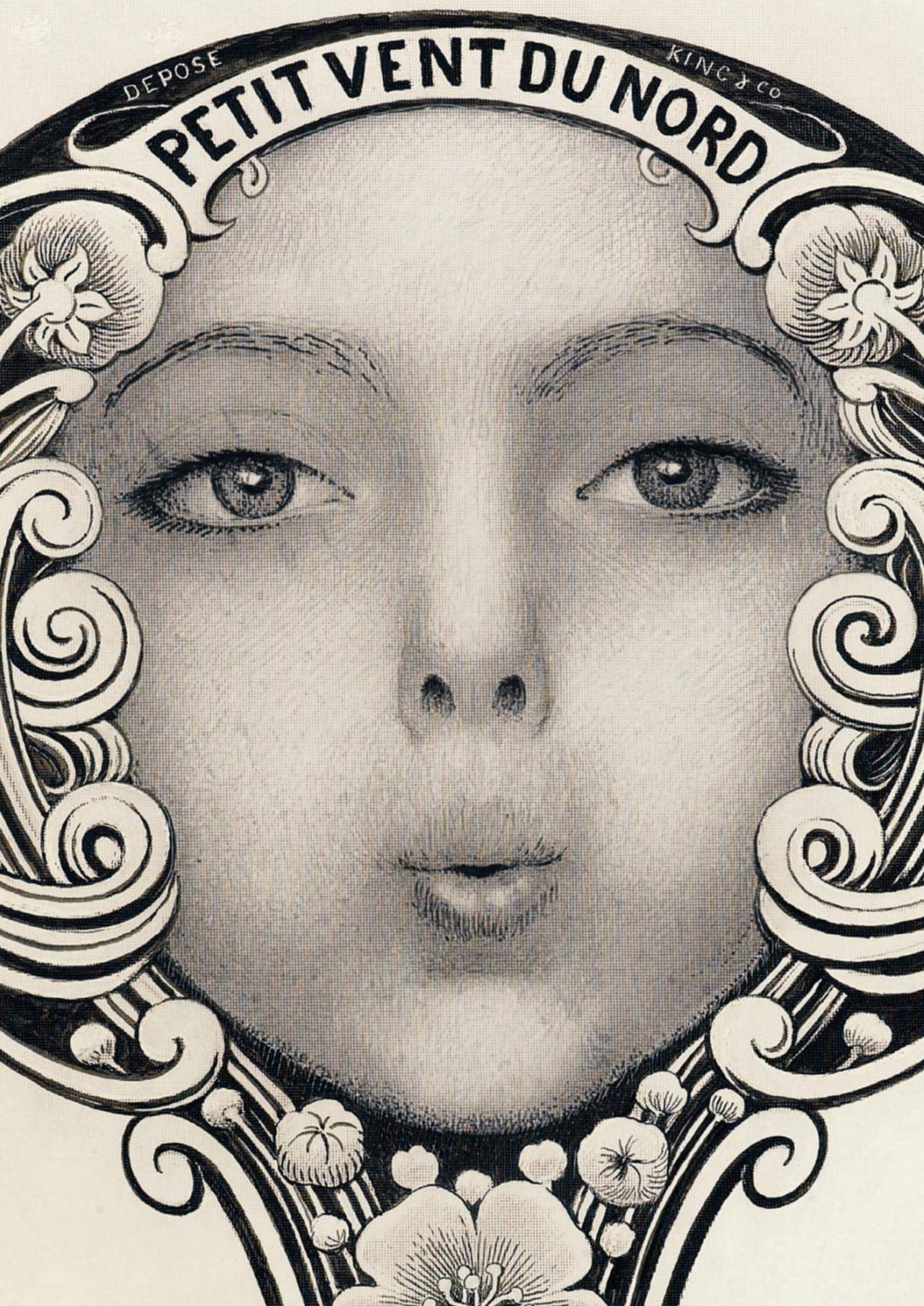
2.



DEPOSE

PETIT VENT DU NORD

KING & CO





**HOWARD CHANDLER CHRISTY**

Meigs Creek (Ohio) 1873-1952 New York

*An Elegant Woman in a Fur-Trimmed Coat*

Charcoal, pastel and watercolour. Signed and dated *HOWARD CHANDLER CHRISTY. 1902* in black chalk at the lower right.

894 x 445 mm. (35 1/4 x 17 1/2 in.) [sight]

PROVENANCE: Brooke Astor, New York; Thence by descent until 2012.

One of the best-known American artists of his day, Howard Chandler Christy was a pupil of William Merritt Chase. He began his career as an illustrator, working for many of the leading publications in America in the first quarter of the 20th century, and also briefly taught at the Art Students League and the Cooper Union in New York. A stint as a war artist-correspondent in Cuba led to a series of drawings of scenes from the Spanish-American War, published in *Harper's Magazine*, *Leslie's Weekly* and *Scribner's Magazine*, which garnered the artist considerable renown and earned him numerous magazine commissions.

Around the turn of the century Christy began to develop a particular specialty of depictions of an idealized kind of young American womanhood, a type which soon came to be known simply as the 'Christy Girl'. These works proved very popular and were often reproduced as posters or calendars. (A selection of drawings of this type was published in a book entitled *The Christy Girl* in 1906, with each plate accompanied by brief poems written by the artist; this was to be the one of several such published books or albums.) As the writer Samuel Johnson Woolf recalled in 1948, '*The way Christy drew the Christy Girl she was popular with the males because of her charm, while the young women liked her because she embodied their dreams of emancipation.*'<sup>1</sup> By 1910 Christy was earning some \$50,000 a year, with numerous magazines commissioning illustrations from him, and was among the most recognized artists of the time. He also provided illustrations for books and short stories by such authors as Jack London, H. G. Wells and Thomas Nelson Page.

During the First World War Christy designed a number of popular recruiting posters for the Navy and the Marine Corps, many of which were also reproduced as postcards. Around 1920 Christy abandoned commercial illustration in favour of a second career as a portraitist, producing portraits of such prominent social and political figures as the newspaper publisher William Randolph Hearst, Presidents Calvin Coolidge, Warren Harding and Herbert Hoover, the aviator Amelia Earhart, General Douglas MacArthur and Charles Evans Hughes, Secretary of State and Chief Justice of the Supreme Court, as well as the Prince of Wales. In 1940 Christy began to paint large mural pictures of historical subjects for public buildings, of which undoubtedly the most prominent is the monumental canvas of *The Signing of the Constitution of the United States*, completed in 1940 and measuring twenty by thirty feet, which hangs on the grand staircase of the Capitol building in Washington, D.C.

This large drawing, executed in 1902, is a splendid example of the depictions of young American women with which Howard Chandler Christy established his reputation. This ideal of feminine youth and beauty, which came to be known simply as the 'Christy Girl' – and for which hats, shoes and dresses were also named – was a type described by the artist himself as '*high bred, aristocratic and dainty though not always silken-skirted; a woman with tremendous self-respect.*'<sup>2</sup>







**ALFREDO BARUFFI**

Bologna 1873-1948 Bologna

*Silvia Cacciatrice: An Illustration for Torquato Tasso's Aminta*

Pen and black ink, with a framing line in black ink. Signed and dated A. BARUFFI. 904 in black ink at the lower right. Titled *SILVIA . CACCIATRICE* in black ink below the image, and inscribed *TASSO . AMINTA = TESTATA. ATTO. IV.* in black ink at the bottom centre.

87 x 144 mm. (3 <sup>3</sup>/<sub>8</sub> x 5 <sup>5</sup>/<sub>8</sub> in.) [image]

206 x 162 mm. (8 <sup>1</sup>/<sub>8</sub> x 6 <sup>3</sup>/<sub>8</sub> in.) [sheet]

PROVENANCE: By descent in the family of the artist to the Baruffi collection, Rome, in 1977.

LITERATURE: Antonio Storelli, *Un grafico del Liberty italiano (Alfredo Baruffi)*, exhibition catalogue, Rome, 1977, no.62; Emilio Contini et al, *Il Liberty a Bologna e nell'Emilia Romagna*, exhibition catalogue, Bologna, 1977, p.119, no.AG 139 (not illustrated).

EXHIBITED: Rome, Galleria dell'Emporio Floreale, *Un grafico del Liberty Italiano*, 1977, no.62; Bologna, Galleria d'Arte Moderna, *Il Liberty a Bologna e nell'Emilia Romagna*, 1977, no.AG 139.

Although the Bolognese graphic artist Alfredo Baruffi was entirely self-taught, while maintaining a professional career as a bookkeeper, '[within] a few years, working alternately at oils, watercolours, tempera and Indian-ink...[he] had produced, with extraordinary facility of invention, a most varied amount of work both in pure and applied art.'<sup>1</sup> Some of his first works as an illustrator were for the Bolognese humorous magazines *Italia ride* and *Bologna che dorme*, for which he sometimes used the pseudonym 'Barfreda da Bologna'. As early as 1901, one Italian art critic had noted that, 'A notable revival of the art of pen-drawing is to be recorded in Bologna, where several young artists, conspicuous among them being Majani and Alfredo Baruffi (Barfreda), are doing excellent work. The drawings by the last-named artist...have a delicate, symbolical character, and show uncommon ability and refinement.'<sup>2</sup> In 1902 he was commissioned to provide illustrations for an edition of Dante's *Divina Commedia*, followed two years later by thirty-five drawings for Dante's *Vita Nuova* and forty-nine for Tasso's *Aminta*, although these were never published. Baruffi received further commissions for book illustrations, and also illustrated covers for the Italian art magazines *Emporium* and *Novissima*, as well as designing bookplates, diplomas, and calendars.

In an essay on the artist's drawings, published in 1906, the critic Vittorio Pica wrote that 'Alfredo Baruffi, whose conceptions are delicate and fanciful, while his execution is both graceful and judicious, has a distinct personality of his own...his artistic activity, in its best sense, has hitherto only found vent at a few exhibitions, and his less characteristic work only has been published in the comic journals and other ephemeral literature of his native town...I will draw my reader's attention to the work of Baruffi's later years, during which what we may justly regard as his three great gifts have been strengthened and developed: these are poetic insight, symbolic vision, and a special sense of aptness to book illustration.'<sup>3</sup>

This drawing was intended for an illustrated edition of Torquato Tasso's 16th century play *Aminta*, for which Baruffi produced forty-nine drawings for illustrations, titles and initials. The book was never in fact printed or published, although several of Baruffi's drawings were reproduced in the magazine *Emporium* in 1904<sup>4</sup>. The present sheet, which was to serve as the header for Act IV of the play, depicts the beautiful Sylvia, one of the nymphs of the goddess Diana, who rejects the love of the shepherd Aminta in favour of hunting. As Pica opined, 'My own personal preference, I confess, is for his illustrations of Dante's *Vita Nuova*, and of Tasso's *Aminta*, in which the figures accord well with the landscapes, imagination reconciles itself with reality, lights and shadow blend harmoniously together, and the whole presents a delightfully decorative effect.'<sup>5</sup>





A. BARUFFI · 904

# ≡≡≡ SILVIA · CACCIATRICE ≡≡≡

TASSO · AMINTA = TESTATA · ATTO · IV ·



*A Young Woman Contemplating a Portrait: Design for a Poster or Advertisement*

Gouache and watercolour, with touches of gold, over a pencil underdrawing. Signed *HRUBY* in brown ink at the lower right.

405 x 281 mm. (15 <sup>7</sup>/<sub>8</sub> x 11 <sup>1</sup>/<sub>8</sub> in.) [sheet]

Almost nothing is known of Sergius Josef Hruby's youth or early training as an artist. The first mention of his work as a painter is in 1891, when the young Hruby is recorded as having painted a large coat of arms celebrating the alliance between Austria-Hungary, Germany and Italy for a room in a building in Teplitz. By 1896 he was studying at the Kunstgewerbeschule (School of Applied Arts) in Vienna, supported by small grants from the Freiherr Albert von Rothschild Foundation, and also at the Vienna Akademie der bildenden Künste (Academy of Fine Arts), where he studied under portrait painter August Eisenmenger. In 1897, the artist was given the honour of illustrating the address of congratulation for the Archduke Rainer Ferdinand's seventieth birthday. In March 1899 Hruby was appointed a teacher at the local technical school in Teplitz, the Teplitzer k.k. Fachschule für Thonwaren-Industrie und andere Kunst-Gewerbe, which trained artisans for the local pottery industry. Around the turn of the century, Hruby became influenced by the work of Alphonse Mucha, embracing the ornamental and decorative Art Nouveau style. From around 1910, Hruby became devoted to the Symbolist style, remaining true to its eerie and mystical figures for much of his later career. Though the artist was only just coming of age within the Viennese artistic community during the first foray of the Vienna Secession, Hruby was never formally associated with the group, and instead showed at the Wiener Künstlerhaus, which he joined in 1922. Although he participated in nearly every exhibition there between 1919 and 1938, his membership was terminated in 1941 because of his wife's Jewish background. Hruby died in 1943, at the age of seventy-four. The following year the Künstlerhaus purchased some drawings from Hruby's daughter, and also planned a memorial exhibition of his work; a project which never came to fruition. A group of over forty works by Sergius Hruby is today in the collection of the Albertina in Vienna.

An accomplished decorative artist and painter, Hruby also worked extensively as a graphic designer and illustrator, regularly contributing to the satirical weekly magazine *Die Muskete* between 1925 and 1933<sup>1</sup>, as well as the magazine *Faun*. The present sheet, a design for a poster or advertisement, would seem to be datable to around 1900, when the artist was particularly influenced by the Art Nouveau or Jugendstil aesthetic. Hruby designed similar posters during the same period (fig. 1), one of which was used to announce an exhibition of work by students at the Teplitz school in 1900 (fig. 2).



1.



2.





HRUBY



**CARLOS SCHWABE**

Altona 1866-1926 Avon

*Letter L: Illustration for Paroles d'un croyant by Félicité de Lamennais*

Pencil, pen and black ink, with framing lines in pencil. Signed with the artist's monogram CS in pencil at the lower left of the image. Numbered XXXIV in pencil at the lower left of the sheet.

225 x 150 mm. (8 7/8 x 5 7/8 in.) [image]

290 x 213 mm. (11 3/8 x 8 3/8 in.) [sheet]

LITERATURE: Hugues-Félicité Robert de Lamennais, *Paroles d'un croyant*, Paris, 1908, p.157.

EXHIBITED: Possibly Paris, Salon de Champ de Mars, 1908; Possibly Paris, Salon d'Automne, 1909.

The Swiss painter, printmaker and illustrator Carlos Schwabe studied at the Ecole des Arts Industriels in Geneva before settling in Paris, where he worked as a designer of wallpaper. He soon joined the circle of Symbolist artists, writers and musicians in the city, and in 1892 was a participant in the inaugural Salon de la Rose + Croix, organized by the eccentric novelist and critic Joséphin ('Sâr') Péladan at the Galerie Durand-Ruel, for which Schwabe designed the exhibition poster. His paintings were devoted to allegorical or mythological themes, often centred around images of women, as well as mystical religious subjects and scenes of death, all rendered with a distinctive visual iconography. Schwabe worked very slowly, and the purity of line and level of detail in his drawings led to comparisons with the artists of the Renaissance. He exhibited his drawings, watercolours and prints at the Salons of the Société Nationale des Beaux-Arts and the Salon d'Automne, and won a gold medal at the Exposition Universelle of 1900. The 1920s found Schwabe working as an academic portraitist and landscape painter, while still producing works in a Symbolist vein.

Admired for his highly refined draughtsmanship, Schwabe was a leading illustrator of the Symbolist movement, and was much praised for his original designs. His reputation was established by a series of illustrations for Catulle Mendès's *L'Evangile de l'Enfance*, which first appeared in the *Revue Illustrée* between 1891 and 1894. Among the books for which Schwabe provided drawings were editions of Emile Zola's *Le rêve* and Maurice Maeterlinck's *Pelléas et Mélisande*, both published in 1892, and Charles Beaudelaire's *Les Fleurs du mal*, which appeared in 1900, as well as works by Edmond Haraucourt, Stéphane Mallarmé and Albert Samain. As the scholar Philippe Julian has noted of Schwabe, 'His illustrations rank among the masterpieces of Art Nouveau, and his border designs, overgrown with an exotic vegetation, are far superior in their convolutions to those of Mucha and less restrained than those of Eugène Grasset, the reformer of typography.'<sup>1</sup>

The present sheet was produced for a deluxe illustrated edition of the Abbé Félicité de Lamennais's 1834 collection of aphorisms entitled *Paroles d'un croyant*, published by Charles Meunier in Paris in 1908. Schwabe produced forty-six illustrations, forty-two framing or border compositions and more than fifty *culs-de-lampe* for the book<sup>2</sup>, which was published in a numbered edition of 166 copies. The artist began working on the project in 1906, and his drawings for the book were exhibited at the Champ de Mars in 1908 and at the Salon d'Automne the following year. Many years later, in 1924, Meunier had a copy of the book bound in an elaborate binding, to which he added a personal preface: 'These visions of present torments, these dreams of future happiness, where Lamennais meets Dante, his brother in faith, hatred and glory, M. Carloz [sic] Schwabe has so perfectly understood them, that he makes us experience in our turn the wizardry of his draughtsmanship. His feelings of grief and of mystical sensuousness are given free rein in the illustration of this work, where is found, as in the rest of his oeuvre, a proud, irritated and suffering soul, ready however to succumb to the delicious weight of tears and the amorous ecstasy of faith.'<sup>3</sup> Drawings by Schwabe for *Paroles d'un croyant* are today in the Musée d'Art et d'Histoire in Geneva and in several private collections.







**JOSEPH EDWARD SOUTHALL, RWS, NEAC, RBSA**

Nottingham 1861-1944 Birmingham

*Visitors to an Exhibition: Design for a Poster*

Tempera on hessian. Signed with the artist's monogram and dated JES / 1919 in black ink at the lower left. Inscribed EXHIB<sup>N</sup> BY A BIRMINGHAM GROUP / GASKIN, GERE, PAYNE, SOUTHALL & OTHERS in black ink in the upper margin. Inscribed JUNE 17 TO JULY 5<sup>TH</sup> – FROM 10 TILL 6, AT GALLERIES OF / ROYAL SO<sup>C</sup> OF ARTISTS NEW ST. in black ink in the lower margin.

857 x 632 mm. (33 3/4 x 24 7/8 in.) [canvas]

PROVENANCE: Peter Nahum, London; Private collection, America.

Born into a Quaker family, as a young boy Joseph Southall was taught watercolour painting at school in York by Edwin Moore, the brother of the artists Albert and Henry Moore. In 1878, at the age of seventeen, he left school and was apprenticed at a Birmingham architectural firm, while continuing to take evening classes at the city's School of Art. After coming of age, Southall chose to abandon his architectural training to take up painting and sculpture, inspired by his reading of the works of John Ruskin and supported by a modest inheritance from his father and an uncle. A two-month trip to Italy in 1883, and his discovery of Quattrocento painting, inspired him to learn the largely forgotten technique of painting in egg tempera. As one recent scholar has noted of Southall, '*Tempera was not fashionable when he began his experiments, and never really became so...In choosing it, Southall put himself apart from the main stream of worldly habits, away from the vanity and superfluity of the art world.*'<sup>1</sup>

Southall continued his studies at the Birmingham School of Art, where he met the artist Arthur Gaskin, who was to become a lifelong friend and confidant. In 1901 he was one of the founder-members of the Society of Painters in Tempera, along with Maxwell Armfield, Walter Crane, Roger Fry, William Holman Hunt and George Frederic Watts. Of these, Southall had perhaps been using the technique the longest, and he continued to do so throughout his career. Among his easel pictures were mythological, romantic, literary and religious subjects, portraits, landscapes and seascapes, while he also received a handful of commissions for mural and fresco decorations. A one-man show at the Galerie Georges Petit in Paris in 1910 was a huge success, with over £800 worth of pictures sold and several commissions received. Although Southall's work as a painter, characterized by a brilliant technique and precise draughtsmanship, was admired by such artists as Edward Burne-Jones (who was something of a mentor to Southall, and a champion of his work) and even Pablo Picasso, by the time of his death in 1944 he had been almost completely forgotten. A memorial retrospective exhibition of his work was held in Birmingham and London in 1945.

In 1907 Southall and Gaskin, together with Charles March Gere, Sidney Meteyard, Henry Payne, Bernard Sleight and a handful of other artists, founded the Birmingham Group of Artist-Craftsmen. The artists of the Group all shared close links with the Birmingham School of Art and evoked a mutual commitment to the Arts and Crafts, producing paintings, frescoes, designs for stained-glass and needlework, frames and book illustrations. Southall himself produced not only paintings and frescoes but also designs for furniture and lace. The Birmingham Group of Artist-Craftsmen exhibited their work together for the first time at the Fine Art Society in London in 1907. The present work is a design for the poster for the second exhibition of the group, held at the galleries of the Royal Society of Artists in Birmingham in 1919.



# EXHIB<sup>N</sup> BY A BIRMINGHAM GROUP

GASKIN, GERE, PAYNE, SOUTHALL & OTHERS



JUNE 17 TO JULY 5<sup>TH</sup> FROM 10 TILL 6, AT GALLERIES OF  
ROYAL SOY OF ARTISTS NEW ST.



16a

**BERNARD BOUTET DE MONVEL**

Paris 1881-1949 near the Azores

*Two Men Choosing a Cane*

Pen and black ink on *papier calque*. Inscribed *la Belle canne* in black ink in the centre. Signed with the artist's monogram *BMB* in black ink at the lower right. Inscribed *Trait rose / La lettre en Noir* in pencil in the upper left margin. Inscribed *les lettres ont de indiquent par [?] 5mm cette planche / du doivent(?) etre en noir / trait rose / I* in pencil in the centre. Inscribed with measurements *12.5* in pencil at the bottom edge and numbered *92* in pencil on the verso.

312 x 241 mm. (12 1/4 x 9 1/2 in.)

PROVENANCE: Among the contents of the artist's studio in Paris at the time of his death; By descent to the artist's daughter, Sylvie Boutet de Monvel, Paris.

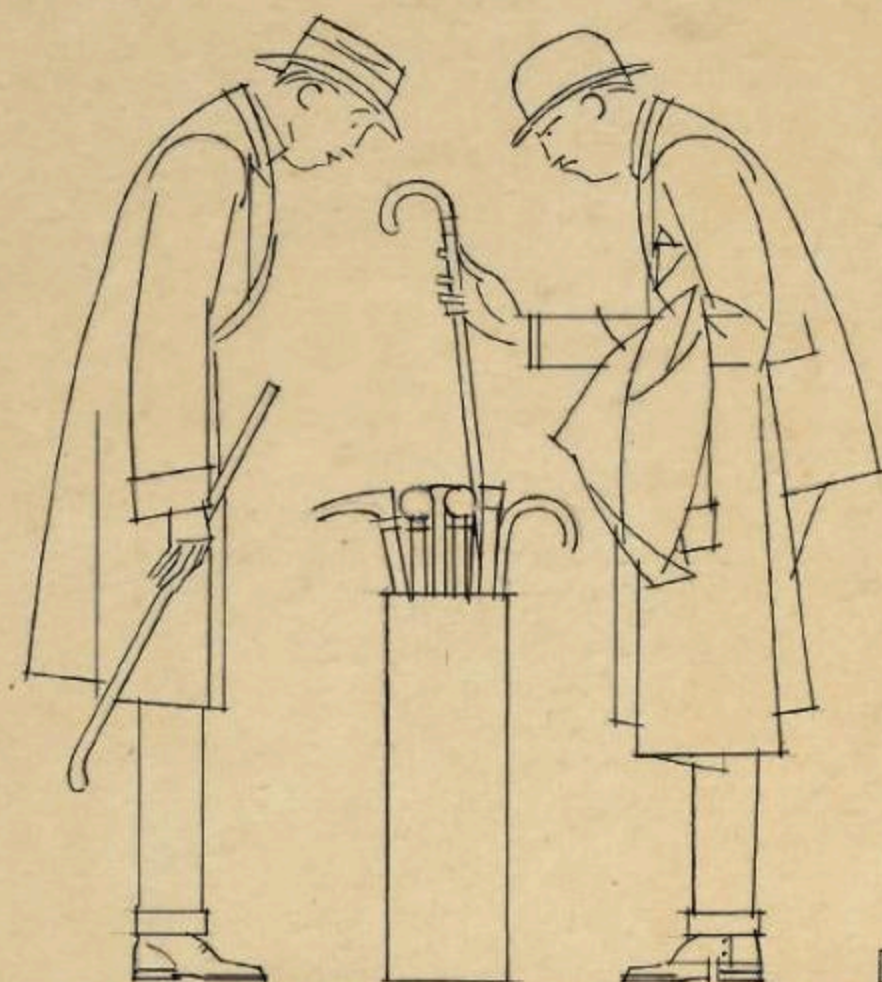
LITERATURE: Eugène Marsan, 'La Belle Canne', *Gazette du Bon Ton*, December 1920, p.317.

The son of the illustrator Maurice Boutet de Monvel, Bernard Boutet de Monvel was one of the finest painters, printmakers and illustrators of the Art Deco era. Beginning in the late 1890s, when he was still a teenager, Boutet de Monvel produced a series of remarkable colour etchings that first established his reputation. Published in large editions and exhibited in Paris, London and America, these colour prints account for a significant part of the artist's output in the years leading up to the First World War. In 1919 Boutet de Monvel became a member of the *Compagnie des Arts Français*, established by the decorator André Mare and the architect Louis Süe, and in the 1920s received numerous commissions for paintings to decorate the homes of wealthy French clients. A large and comprehensive exhibition of Boutet de Monvel's work as a *décorateur* - amounting to over 150 paintings and decorative panels - was mounted in New York in 1926. In the late 1920s he received commissions from members of the Vanderbilt, Whitney, Frick and Mellon families, as well as the Maharajah of Indore. Although he is perhaps best known as a painter of decorative panels and portraits, Boutet de Monvel also produced book and fashion illustrations for such magazines as the *Gazette du Bon Ton*, *La Vie Parisienne*, *Femina*, *Le Journal des Dames et de Modes* and *Le Rire*. He provided drawings for *Harper's Bazaar* in the 1920s and 1930s, and contributed illustrations to the first French edition of *Vogue*, published in June 1920, for which he continued to illustrate the latest fashions. Boutet de Monvel was himself a well-known dandy, admired for his innate style and elegant dress sense. A frequent exhibitor at the Salons in Paris, showing portraits, landscapes and nudes, Boutet de Monvel died in a plane crash near the Azores in 1949.



This drawing is a study for an illustration heading an article entitled 'La Belle Canne', written by Eugène Marsan and published in the December 1920 issue of the *Gazette du Bon Ton*<sup>1</sup>. The article discusses the proper use of the cane, and notes that if one is over 25 years of age, and wishes to have an air of assurance or authority, one needs to have a beautiful cane. Only one in rush, bamboo or rattan will do, however, and while some canes will be curved so to put them on your arm, under no circumstances should one swing a cane by the smaller end, which only a half-wit would do. Another drawing by Boutet de Monvel (fig. 1) used to illustrate the same text appears at the end of the article<sup>2</sup>.





# la Belle cadence

Les lettres ont été indiquées par des traits sur cette planche  
elles doivent être en noir et

trait rose .

I



16b

**BERNARD BOUTET DE MONVEL**

Paris 1881-1949 near the Azores

*A Woman Skiing and Two Women Looking to the Left*

Pencil on *papier calque*. Stamped with the artist's posthumous studio stamp (not in Lugt) in black ink at the lower left. Inscribed *Vogel* in pencil at the upper left, and *Bon Ton no.4 / Les masculines par B de Monvel / au Trait* in pencil at the top centre. Inscribed *Tel* and numbered 2 in pencil at the bottom. 187 x 259 mm. (7 <sup>3</sup>/<sub>8</sub> x 10 <sup>1</sup>/<sub>8</sub> in.)

16c

**BERNARD BOUTET DE MONVEL**

Paris 1881-1949 near the Azores

*Women at a Bar*

Pencil on *papier calque*. Signed with the artist's monogram *BMB* in pencil at the lower right. Inscribed *Vogel* in pencil at the upper left, and *traits noirs* in pencil at the top centre. Inscribed with measurements *17* in pencil at the bottom. Further inscribed *Bon 91* in blue chalk at the upper left. 186 x 264 mm. (7 <sup>3</sup>/<sub>8</sub> x 10 <sup>3</sup>/<sub>8</sub> in.)

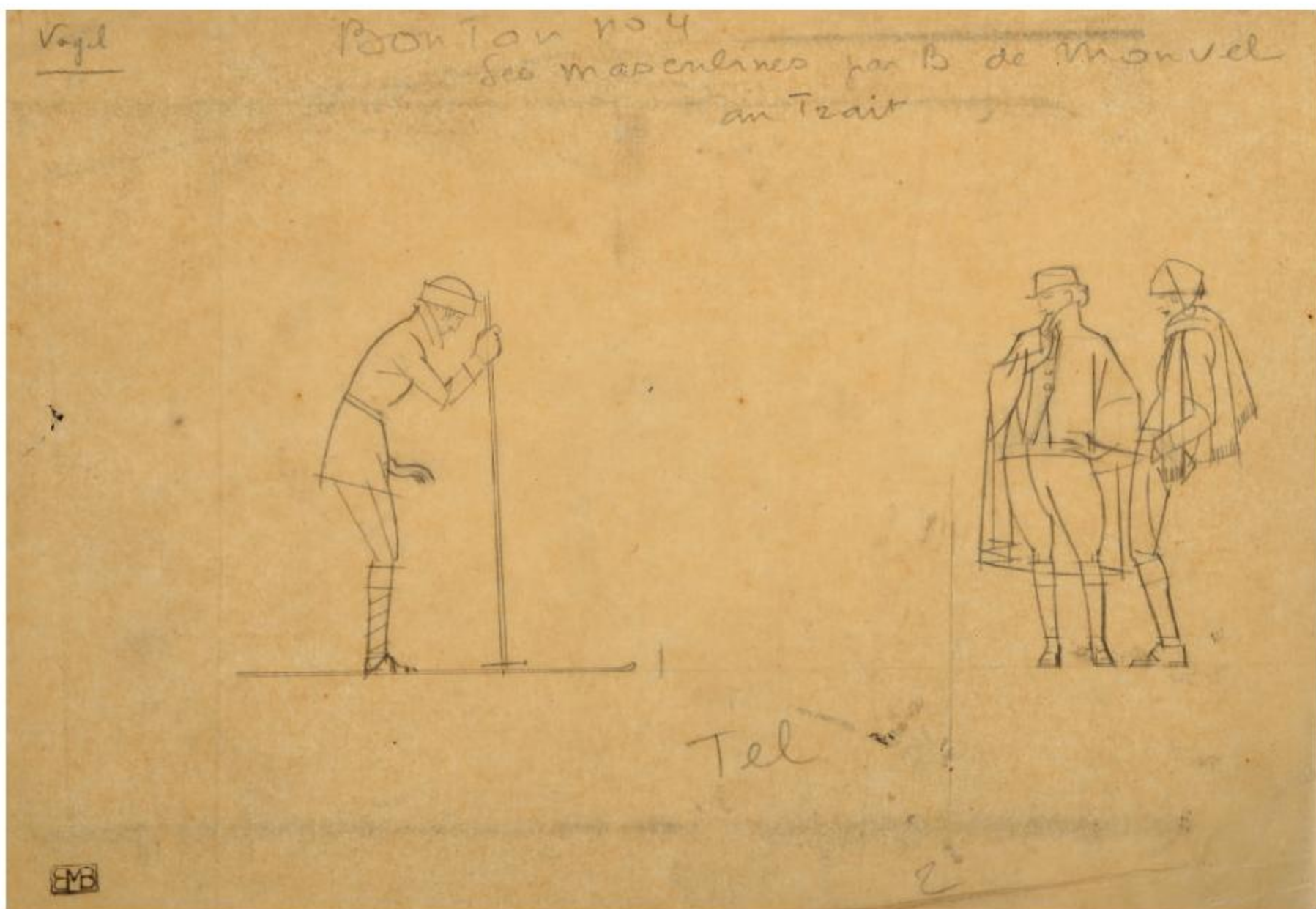
PROVENANCE: Among the contents of the artist's studio in Paris at the time of his death; By descent to the artist's daughter, Sylvie Boutet de Monvel, Paris.

LITERATURE: Roger Boutet de Monvel, 'Les Masculines', *Gazette du Bon Ton*, May 1922, pp.101-103.

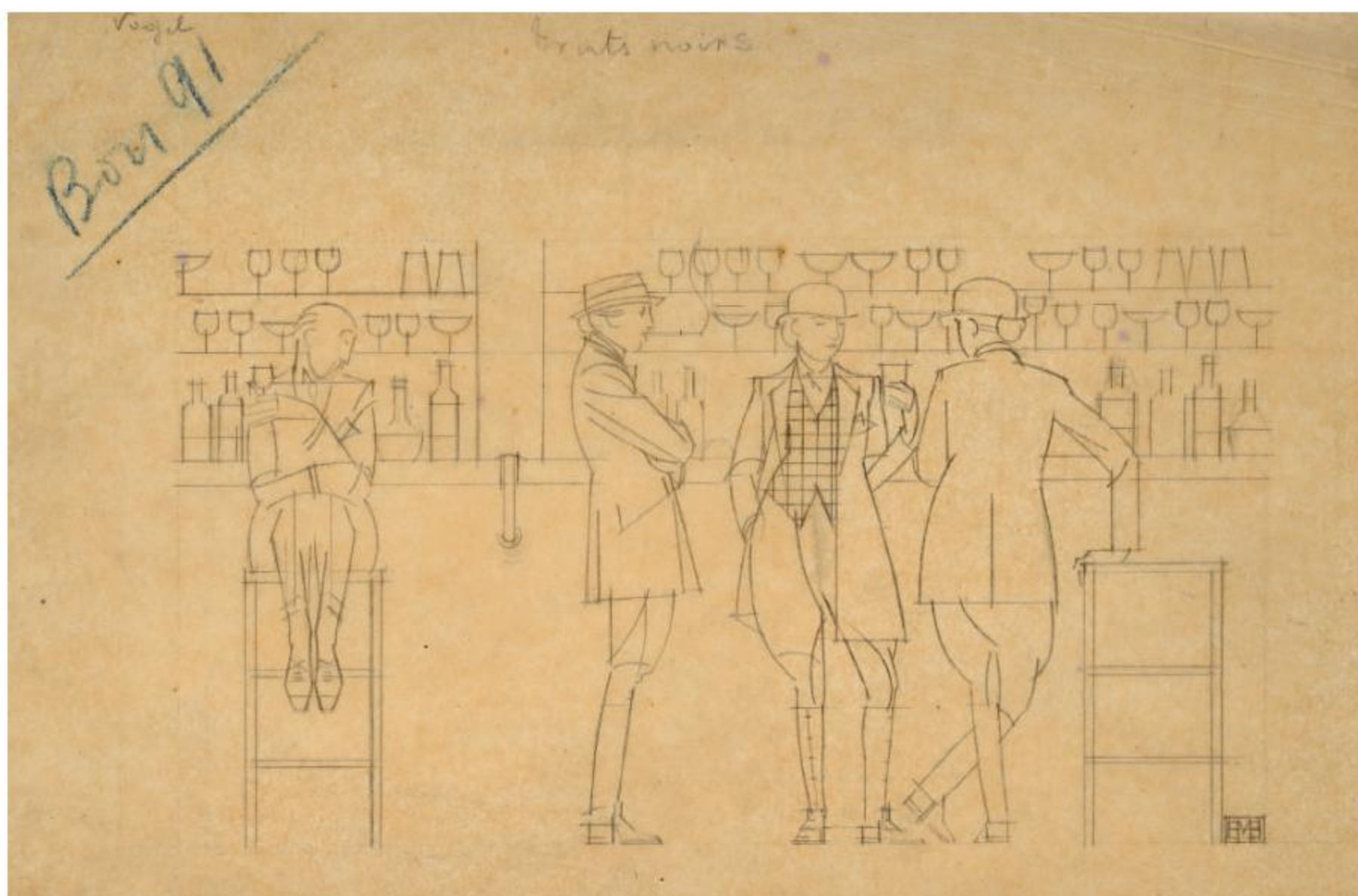
The first of these drawings contains studies for two separate vignette illustrations, on facing pages, for the article 'Les Masculines', written by the artist's older brother Roger Boutet de Monvel and published in the May 1922 issue of the *Gazette du Bon Ton*<sup>1</sup>, while the *Women at a Bar* appears at the head of the same article<sup>2</sup>. In 'Les Masculines', the author states that, 'There are those who walk the streets demanding the vote for women, those who slash paintings in museums...or who persist in hunger strikes when put in prison...I confess that, for my part, I reserve my preferences for ladies who merely translate their tastes and feelings into their outfits.'<sup>3</sup> According to the writer, it began with pyjamas. As men started to wear dressing gowns, women dressed in 'pierrot' trousers. Since they wished to be seen with these same trousers outside the home, they took up outdoor exercises such as skiing or bobsleighbing, activities which 'owe their success to the fact that they offer women a magnificent opportunity to disguise themselves as men.'<sup>4</sup> The same applies to those equestrian women who now choose to ride astride the horse rather than sidesaddle<sup>5</sup>.

Founded by Lucien Vogel in 1911 and first published in 1912, the *Gazette du Bon Ton* was an monthly illustrated magazine devoted to fashion, elegance and art. As one modern scholar has described the magazine, 'At the heart of each issue were 10 pochoir plates, but there were also essays, intended to amuse rather than to inform, on various articles of apparel, on the accoutrements of high life, indeed on choses d'élégance in general...In sum, the magazine represented a way of life, however rarefied and specialized.'<sup>6</sup> Bernard Boutet de Monvel had a long association with the *Gazette du Bon Ton*, for which he provided numerous vignettes and illustrations. (Other artists who worked for the magazine included George Barbier, Pierre Brissaud, Georges Lepape, Charles Martin and André-Edouard Marty.) His work for the *Gazette du Bon Ton* 'was striking for the pared back and rectilinear qualities that were so characteristic of the sleekness of his style. In place of sinuous curves, elaborate volutes and glistening golds, he preferred the pure, controlled lines of a pale outline...This productive economy of means led him to also make color subordinate to line.'<sup>7</sup>





16b.



16c.



16d

**BERNARD BOUTET DE MONVEL**

Paris 1881-1949 near the Azores

*A Dancing Man*

Pen and black ink, over an underdrawing in pencil, on *papier calque*. Signed with the artist's monogram BMB in black ink over pencil at the lower right. Inscribed with measurements in pencil at the right edge. 186 x 133 mm. (7 <sup>3</sup>/<sub>8</sub> x 5 <sup>1</sup>/<sub>4</sub> in.)

16e

**BERNARD BOUTET DE MONVEL**

Paris 1881-1949 near the Azores

*Man Confronted by Cubism (La peinture absolue)*

Pen and black ink, over an underdrawing in pencil, on *papier calque*. Signed with the artist's monogram BMB in black ink at the lower right. Inscribed *PENSÉES MAGNETO* and *PRESSE* on the right hand figure. Inscribed with measurements 6.5 in black chalk at the left edge and *1 noir / 3 couleurs* in black chalk at the top centre. Further inscribed *Cul de lampe* in pencil at the centre bottom edge and numbered 543 in pencil at the top edge. 185 x 257 mm. (7 <sup>1</sup>/<sub>4</sub> x 10 <sup>1</sup>/<sub>8</sub> in.)

PROVENANCE: Among the contents of the artist's studio in Paris at the time of his death; By descent to the artist's daughter, Sylvie Boutet de Monvel, Paris.

LITERATURE: Roger Boutet de Monvel, 'Pour les Fils de Familles', *Gazette du Bon Ton*, January-February 1920, p.12 [16d], and Henry Bidou, 'La peinture absolue', *Gazette du Bon Ton*, March 1920, p.41 [16e].

This first of these drawings is a study for an illustration for a lighthearted article by the artist's brother Roger Boutet de Monvel, published in the *Gazette du Bon Ton* of January-February 1920<sup>1</sup>. In this brief article, entitled 'Pour les Fils de Familles', the author explains that he would like to establish a sort of charity for poor soldiers who have returned from the War, to enable them to buy new clothes. (He notes that pre-war clothes, kept in closets for years, were often eaten by moths and ruined by time, while at the same time fashions changed and tailor's prices grew ever steeper.) The man depicted in this sketch – delighted with his brand new suit, paid for by public donations – appears at the very end of the article.

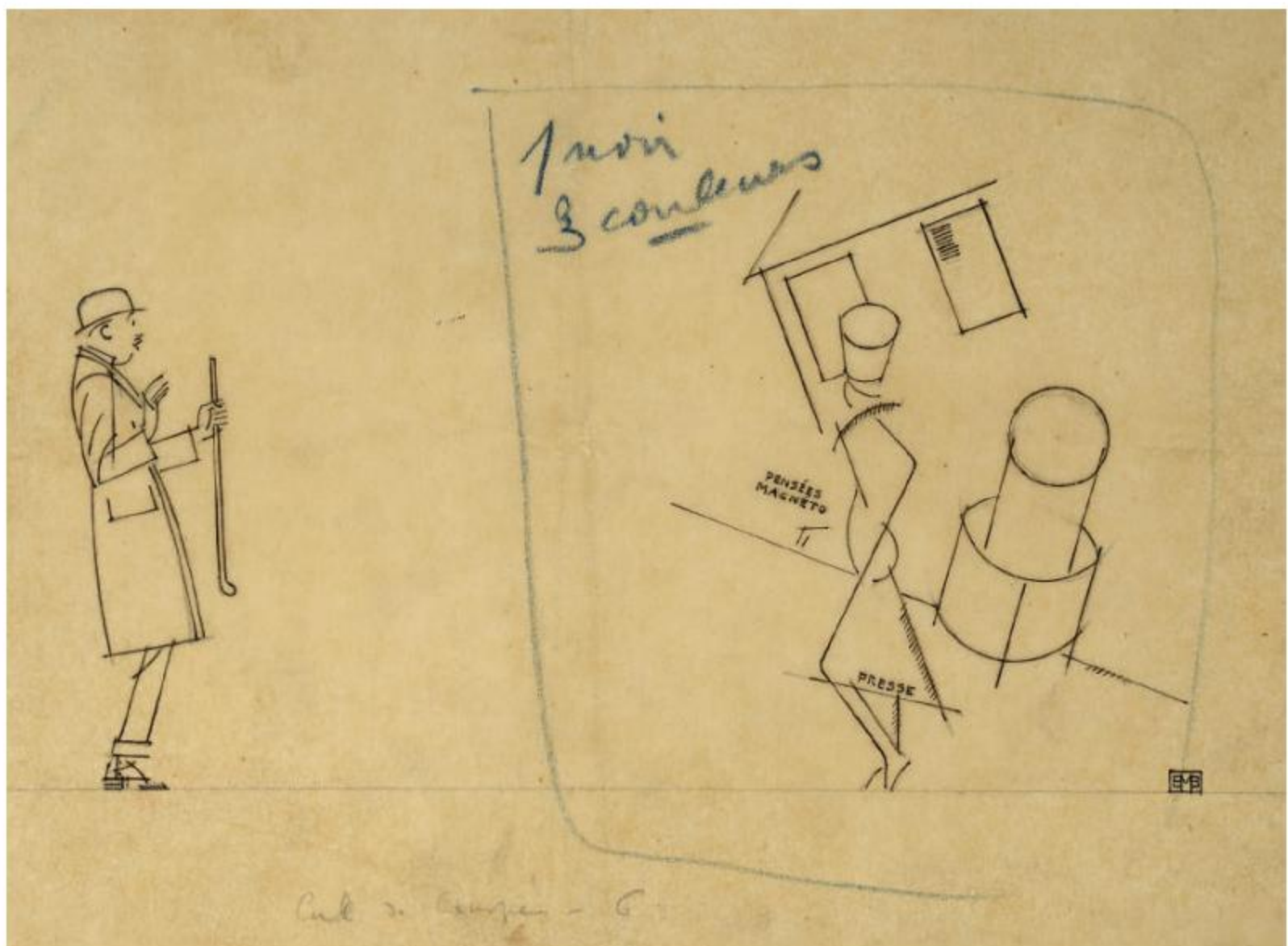
As a brief comment in the English magazine *The Studio* noted of Boutet de Monvel in 1910, 'He is par excellence the painter of the Dandy, of his modish ways, of his elegance, to such an extent that one can imagine him as having been a friend of Beau Brummel, Lord Seymour, Eugène Sue, of Count d'Orsay or of Barbey d'Aurevilly... The artist has also done for the various papers some drawings, smart, funny, light and graceful, in which one sees Gallic wit coloured with a delightful note of English humour.'<sup>2</sup>

The second drawing was used to illustrate Henry Bidou's short story 'La peinture absolue', published in the *Gazette du Bon Ton* of March 1920<sup>3</sup>. The story concerns Luc, an artist visiting an exhibition of Cubist paintings by the painter Jean Metzinger at Léonce Rosenberg's Galerie l'Effort Moderne in Paris<sup>4</sup>. He studies each canvas closely, and admires Metzinger's technique and rigorous compositions. Luc meets an old man who describes the work as '*la peinture absolue*', and points out that Metzinger is not painting the thing but the idea of the thing, and that one must not copy, but paint the essence of things<sup>5</sup>. Luc replies that he used to think this way in his youth, but then he became an Impressionist, and it is for this reason that his soul is not pure, unlike that of Metzinger. Luc departs the gallery with his vision of the universe altered, viewing everything he sees on the street in terms of lines, angles and geometry, and becomes a Cubist. Another preparatory drawing by Boutet de Monvel for the same illustration, with touches of watercolour added, is today in a private collection<sup>6</sup>.





16d.



16e.



**GEORGES DE FEURE**

Paris 1868-1943 Paris

*Two Elegant Women: Design for the Cover of Les Modes*

Gouache, watercolour and gold, over traces of a pencil underdrawing, on pale grey paper. Signed dE FEURE in red ink at the lower left.

370 x 261 mm. (14 <sup>5</sup>/<sub>8</sub> x 10 <sup>1</sup>/<sub>4</sub> in.)

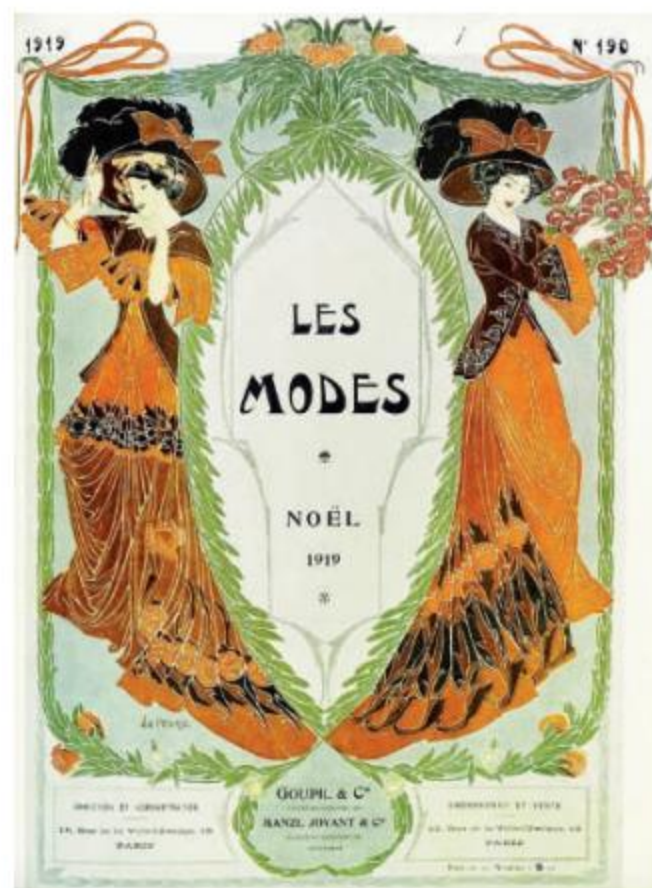
PROVENANCE: Private collection, Paris.

LITERATURE: *Les Modes*, Christmas 1919, reproduced on the cover.

This drawing is a design for the cover (fig. 1) of the Christmas 1919 issue of the magazine *Les Modes*. The two women here depicted are influenced by the Japanese aesthetic that de Feure adopted while working with Siegfried Bing, who had been a pioneer in establishing the influence of *Japonisme* on Art Nouveau. Between 1888 and 1891 Bing published the journal *Le Japon artistique* (*Artistic Japan*), in French, English and German editions, and he was one of the first importers of Japanese *ukiyo-e* woodcut prints, which many designers began to utilize in their collections. There were several exhibitions of Japanese stencil printed fabrics in Paris in the 1880s and 1890s, and these had a significant influence on fabric design.

De Feure produced numerous cover drawings for *Les Modes* over a period of several years. Founded by the art dealers and publishers Manzi, Joyant & Cie. and published monthly between 1901 and 1937, *Les Modes* - subtitled *Revue mensuelle illustrée des Arts décoratifs appliqués à la Femme* - was one of the leading French fashion magazines of the early 20th century. Each issue was devoted to 'decorative art as applied to women', and came to include both colour and black and white photographs of society figures and actresses modelling the latest Parisian fashions.

In addition to *Les Modes* and its sister publication *Le Théâtre*, Georges de Feure contributed cover drawings for several other French journals, including *Cocorico* and *Le Figaro illustré* (which devoted a special issue to the artist in February 1900), as well as the American magazine *Dress*, which was closely associated with *Les Modes*.









*Sur l'herbe*

Watercolour and gouache, with framing lines in black ink. Signed *Andre Devambez.* in black ink at the lower left. Titled *Sur l'herbe.* in black ink in a cartouche at the bottom of the image. Inscribed *Louis XVI en 20 / Jean Lanez / Dienville* in black ink on the verso. Formerly dated and inscribed *14 avril 1920 / connu / (original) / Lanez Mautars / André Devambez cadeau de mariage ami de T. Mautars* on an old backing sheet.

385 x 260 mm. (15 1/8 x 10 1/4 in.) [image]

436 x 328 mm. (17 1/8 x 12 7/8 in.) [sheet]

PROVENANCE: T. Mautars (according to an inscription on the old backing sheet).

A painter and illustrator of considerable talent, André Devambez was the son of the *graveur-éditeur* Édouard Devambez, and as a child was already displaying his imaginative abilities as an artist, making drawings of historical battle scenes and illustrating his own stories and plays. He studied at the Académie Julian in Paris from 1885 and began exhibiting at the Salon des Artistes Français in 1889, winning the Prix de Rome the following year. He spent three years as a *pensionnaire* at the French Academy in Rome, between 1893 and 1896. Within a few years of his return to France Devambez had established a modest critical and commercial reputation, admired for the originality of his compositions, as well as for the charming and often whimsical subject matter of his paintings and drawings of crowds and bustling streets or squares. He contributed drawings to several newspapers and magazines, and designed menus, invitations, programmes and advertisements. Among the books he illustrated was Emile Zola's *La Fête à Coqueville*, while his drawings appeared in such magazines as *Le Figaro illustré*, *Le Rire* and *L'Illustration*. In 1910 Devambez received a commission from the French foreign ministry for decorative panels for the French embassy in Vienna, which were never installed. Seriously wounded during the First World War, in which he served as a volunteer at the age of forty-eight, he began teaching at the Ecole des Beaux-Arts in Paris in 1927. An abiding interest in aviation led to his appointment as painter to the French Air Ministry in 1934, while in 1937 he served on the jury of the Salon de la Société des Artistes Français. The year after his death in 1944 a retrospective exhibition of nearly 250 works was held at the Ecole des Beaux-Arts, where he had taught until 1936. In 1987 almost the entire remaining contents of Devambez's studio – some sixty-two paintings, forty-seven drawings and around one hundred prints – were presented to the Musée départemental de l'Oise in Beauvais by his daughter Valentine Bousquet. Other works by Devambez are in the collections of the Louvre, the Musée d'Orsay and the Musée du Petit Palais, as well as the museums of Amiens, Dijon, Quimper, Reims, Rouen, Saint-Quentin and Versailles.



1.

Depicting a group of young women enjoying goblets of wine served by frolicking, hovering putti, the present sheet is typical of Devambez's delightful and often enchanting compositions. It has been suggested that this drawing is a design for a menu for the famed Parisian restaurant Maxim's, for which the artist is known to have drawn an illustration – with the title *Sur l'herbe* – for the cover of the wine list of Côtes du Rhône<sup>1</sup>. Reminiscent of the *fêtes galantes* of the 18th century, the composition of this drawing is akin to that of a circular painting by Devambez, also entitled *Sur l'herbe* (fig. 1), exhibited at the Salon of 1900<sup>2</sup>.





André Dewambez.

*Sur l'herbe.*



**ARTHUR RACKHAM, RWS**

Lewisham 1867-1939 Limpsfield

*Danaë and the Infant Perseus: An Illustration for Nathaniel Hawthorne's A Wonder-Book for Girls & Boys*

Pen and black ink and black wash, with touches of watercolour, on paper laid down on card. Signed *Arthur Rackham* in black ink at the lower left.

258 x 227 mm. (10 1/8 x 9 in.)

PROVENANCE: Scott & Fowles, New York; Art market, London; Private collection.

LITERATURE: Nathaniel Hawthorne, *A Wonder-Book for Girls & Boys*, London, 1922; Nathaniel Hawthorne, *A Wonder Book, Illustrated by Arthur Rackham*, Alcester, 2013, reproduced on the cover.

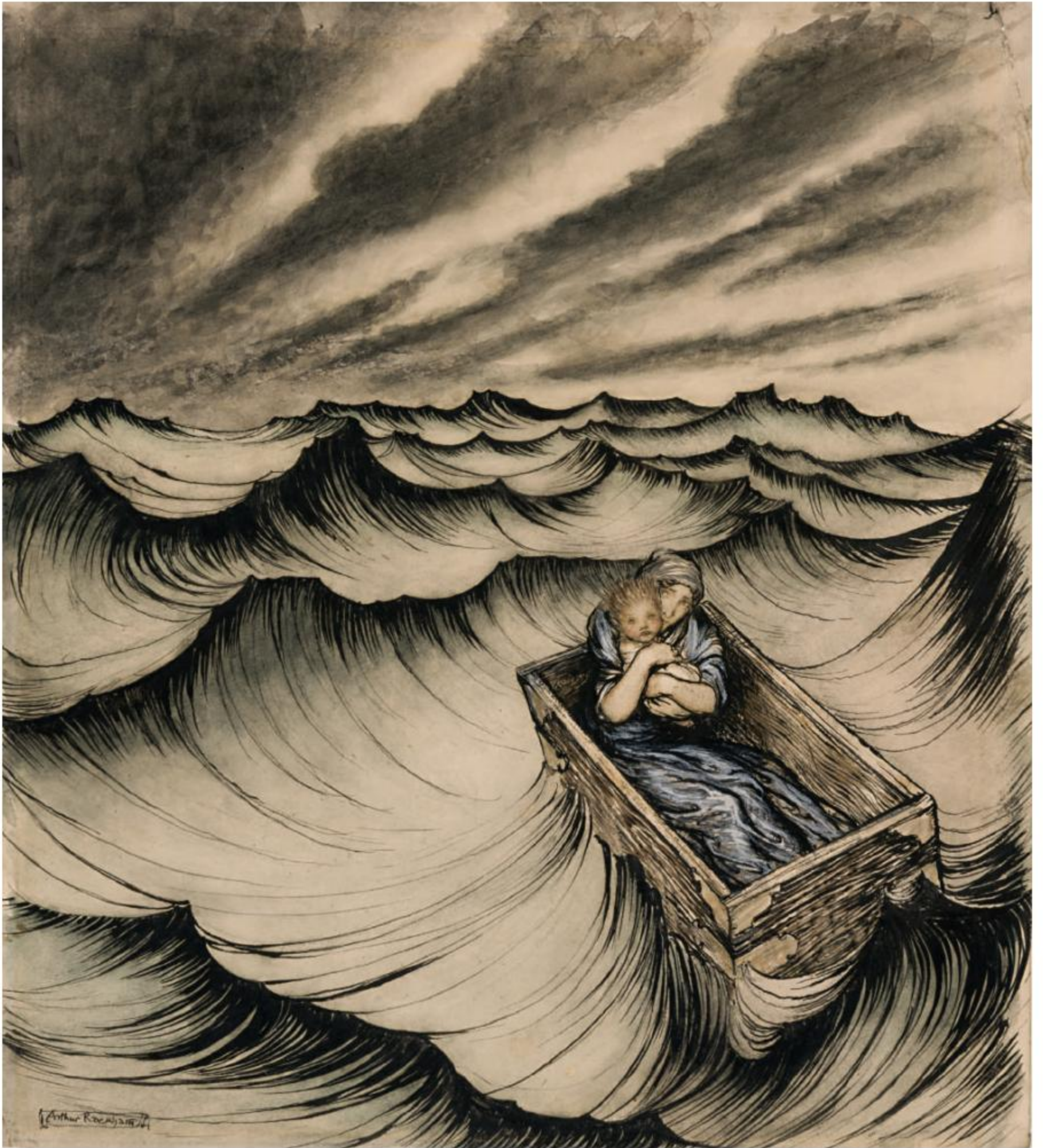
One of the most famous and best-loved illustrators of his day, with a successful career which lasted for over forty years, Arthur Rackham provided illustrations for around 150 books and produced some 3,000 watercolours and drawings. He drew from a very early age, and soon after enrolling in evening classes at the Lambeth School of Art in 1884 began contributing illustrations to various newspapers and illustrated magazines such as *The Westminster Budget* and the *Pall Mall Budget*. His first real success, however, came with his illustrations for an edition of *Grimm's Fairy Tales*, published in 1900, which led to many further projects, including editions of *Peter Pan*, *Gulliver's Travels*, *Rip Van Winkle*, *A Midsummer Night's Dream* and Hans Christian Andersen's *Fairy Tales*. Rackham's superb technique and imaginative compositions were greatly admired, and his reputation as an illustrator, particularly of children's books and fairy tales, was second to none. He exhibited his watercolours at both the Royal Academy and the Royal Society of Painters in Water-Colours, and won medals at exhibitions in Milan in 1906 and Barcelona in 1911. He also showed his drawings yearly between 1906 and 1913 at the Leicester Galleries in London.

In 1912 Rackham was honoured with a retrospective exhibition at the Société Nationale des Beaux-Arts in Paris, and in 1919 was named a Master of the Art Workers Guild. By the 1920s Rackham's work had become extremely popular in America, and he began to sell his original drawings through the Scott & Fowles gallery in New York, as well as receiving commission for advertising images. He only paid one visit to America, however, in 1927. In the 1930s his new publisher, George Harrap, began producing books made with less expensive paper and with the illustrations printed and bound with the text rather than tipped-in separately. Rackham's last commission, from an American publisher, was for sixteen illustrations for an edition of Kenneth Grahame's *The Wind in the Willows*, published in 1940, after the artist's death.

Rackham's draughtsmanship was much praised by his contemporaries, who elected him to the Royal Society of Painters in Water-Colours on his first application, as well as by art critics, one of whom wrote in 1906 that '*His admirable originality and exquisite technical skill have, within the last few years, gained him an assured place in the front rank of our water-colourists and draughtsmen; and to this place he has come not by fortunate accident, nor by the influence of powerful patrons, but solely by his own exertions... As a craftsman he has an extraordinary command over refinements of expression, a perfection of touch and a delicacy of hand which give rare distinction to everything he produces, and which, nevertheless, do not prevent him from attaining, when his subject requires it, the most satisfying vigour and decision. But in addition to this executive skill he has a faculty for seizing immediately upon the imaginative possibilities of the material he is considering.*'<sup>1</sup>

This pen and ink drawing was produced for an illustrated edition of the American writer Nathaniel Hawthorne's *A Wonder-Book for Girls and Boys*, published by Hodder & Stoughton in 1922 with sixteen illustrations by Rackham. The book, a retelling of Greek myths for children, had first appeared in print in 1851. In Greek mythology, Danaë was the daughter of Acrisius, the King of Argos. Told by an oracle that his daughter would one day give birth to a son who would one day kill him, Acrisius locked away his childless only daughter in a tower, in an attempt to foil the prophecy. Nevertheless, the god Zeus contrived to visit Danaë in her cell in the form of a shower of gold, resulting in her giving birth to a boy,







Perseus. Acrisius placed his daughter and tiny grandson into a wooden box and threw it into the sea, trusting that they would be unable to survive the elements. As Hawthorne tells the story: 'Perseus was the son of Danaë, who was the daughter of a king. And when Perseus was a very little boy, some wicked people put his mother and himself into a chest, and set them afloat upon the sea. The wind blew freshly, and drove the chest away from the shore, and the uneasy billows tossed it up and down; while Danaë clasped her child closely to her bosom, and dreaded that some big wave would dash its foamy crest over them both.'<sup>2</sup> However, the box came ashore on the island of Seriphos, and mother and son were rescued. Many years later, the oracle was proved correct when Acrisius was watching a sports competition, in which, unbeknownst to him, Perseus was competing. Perseus, who in turn did not know that his grandfather was in the audience, accidentally killed the old man with an errant discus throw.

One writer on Rackham has noted that 'There is a gentle, almost imperceptible, softening of style in Rackham's working during the early twenties. Rackham is mellowing, his love for the fantastic giving place to a love for what we so readily call 'the real'. We see this... especially in Hawthorne's *A Wonder Book*... the softening is noticeable in the manner in which he paints his children and women... The moment one opens Hawthorne's *Wonder Book* one becomes aware of the rounding and softening of form in Rackham's work.'<sup>3</sup> The artist seems to have been especially pleased with his work for Hawthorne's *A Wonder-Book for Girls and Boys*. As Rodney Engen has noted, 'Rackham much admired this particular book; in later years on a working visit to the United States he was able to re-negotiate the book's continued publication there with the American publisher George Doran.'<sup>4</sup>

Another original ink and watercolour drawing for the *Wonder-Book*, used for the endpapers of the book, is today in the British Museum<sup>5</sup>. Other finished drawings for illustrations in the *Wonder-Book*, all in pen and ink and watercolour, are in the Rare Book and Manuscript Library at Columbia University in New York<sup>6</sup> and the Free Library of Philadelphia<sup>7</sup>, as well as in several private collections<sup>8</sup>.

The present sheet is, in fact, the second finished version of this subject by Rackham, following a different composition (fig. 1) drawn in 1903 and published ten years later in *Arthur Rackham's Book of Pictures*, a compendium of mostly unpublished drawings. In the earlier drawing<sup>9</sup>, in which the waves are much less prominent, the child Perseus is nestled into his mother's chest, and his face is not seen. The 1903 drawing was in turn derived from a black and white line drawing by Rackham for Bartold Georg Nuebuhr's book *The Greek Heroes*, published in 1903<sup>10</sup>.

The provenance of this drawing can be traced back to Scott & Fowles of 667 Fifth Avenue, New York, who were Arthur Rackham's American gallery representatives throughout the 1920s. The gallery mounted four exhibitions of Rackham's drawings between 1919 and 1927.









## 'How the Camel Unbent': Study for The Armfields' Animal-Book

Watercolour over pen and grey ink, within a fictive border of a green and white pattern, and framing lines in brown ink. Signed and dated with the artist's device and monogram MA 12 K at the lower left. Inscribed (by Sewell) *Unpublished ill. to How the Camel Unbent, Chapter 4 of / The Armfield's Animal Book, p.43, 1922. / Published ill. is pink sky with five stars + crescent moon, horizon level with / camel's knees, and [?] border: rider has green cloak with black circles in / white rings.* in pencil on the old mount. 225 x 206 mm. (8 7/8 x 8 1/8 in.) [image]  
290 x 235 mm. (11 3/8 x 9 1/4 in.) [sheet]

PROVENANCE: Brian Sewell, London.

LITERATURE: Constance Smedley Armfield, *The Armfields' Animal-Book*. London, 1922, illustrated facing p.43.

Although he studied at the Birmingham School of Art, Maxwell Armfield was largely self-taught as an artist. Under the influence of Joseph Southall, he began experimenting with painting in tempera, although he only began taking up the medium with more seriousness around 1910. His first significant one-man exhibition was held at the Carfax Gallery in London in 1908, and a review in *The Times* noted the artist as 'a man of originality and promise...[he] is said to be very young: but he is also very versatile... his gifts are undoubted.' A prolific and accomplished illustrator and decorative artist, Armfield showed at the Royal Academy, the New English Art Club and the Royal Watercolour Society. Although his work was largely forgotten after the Second World War, he lived to see a reassessment of his oeuvre take place in the 1970s.

Armfield worked in collaboration on many of his book illustrations, most notably with his wife, the writer and artist Constance Smedley (1876-1941), whom he married in 1909. The duo worked in tandem on several projects, including such books as *The Flower Book*, *Sylvia's Travels*, *Wonder Tales of the World* and *The Armfields' Animal-Book*. The present sheet is a study for an illustration (fig. 1) accompanying the short story 'How the Camel Unbent', included in *The Armfields' Animal-Book*, authored by Constance Smedley Armfield and illustrated with eight colour illustrations by Maxwell Armfield. The book was published in 1922.



1.

The story concerns a 'most patrician Camel' belonging to one of the three Wise Men, who has led a life of pampered luxury. Honoured by being chosen for a journey to the palace of Herod, the haughty camel looks down his nose on his surroundings and everyone in them, only to be treated in no manner of respect upon arriving in Jerusalem. Following the new, bright star in the sky, the Wise Men guide the camel and his companions to Bethlehem, where the camel is struck by the dignity with which other animals bear their misfortune and responsibilities. On leaving Bethlehem and the manger, bathed in the divine light of the star, the once-patrician camel is humbled and has found his peace.







**GEORGE BARBIER**

Nantes 1882-1932 Paris

*Sur l'Herbe: A Group of Elegant Figures in a Landscape*

Pen and black ink and watercolour. Signed and dated G. BARBIER 1923 in pencil at the lower right, and also indistinctly signed and dated G. BARBIER 1923. in black ink at the upper left. Various inscriptions: *Juillet 1925 Prix 4f / Couleurs[?] P. Lafitte / 4 couleurs plein papier / agrandir à 25,8*, with other measurements and illegible inscriptions, in pencil on the verso.

348 x 257 mm. (13 5/8 x 10 1/8 in.)

PROVENANCE: Private collection; Anonymous sale ('Victorian Watercolours & Illustrations from a Private Collection'), London, Bonham's Knightsbridge, 19 November 2008, lot 166.

A painter and illustrator, George Barbier studied in Nantes before entering the studio of Jean-Paul Laurens at the Ecole des Beaux-Arts in Paris. At the beginning of his career he signed some of his work under the pseudonym 'Larry' or 'Edward William Larry'. Barbier first came to public attention with an exhibition of some ninety drawings at the Galerie Boutet de Monvel in Paris in 1911. Among the leading illustrators of the Art Deco movement, Barbier provided fashion plates for some of the leading couturiers of the period, notably Paul Poiret, Jeanne Lanvin and Madeleine Vionnet. As the artist was described in 1929: 'George Barbier combines tact with precision; he prefers (a rare thing nowadays) a taste for singularity and grace of character; he never seeks to force attention but to tame pleasure; he always knows how to keep himself at an equal distance from mechanical pastiche and arbitrary misrepresentation...he almost seems working outside of the modern world, in the silent and protected security of a boudoir-cum-workshop, a cabinet d'amateur and a library.'<sup>1</sup> Characterized by a refinement and elegance which epitomized the Art Deco era, much of Barbier's work took the form of fashion illustrations for such magazines as *La Gazette du Bon Ton* (for which he also wrote), *Fémina*, *Costumes parisiens*, *Vogue*, *La vie Parisienne* and the *Journal des Dames et des Modes*, as well as the annual *Modes et manières d'aujourd'hui* for 1914. Often inspired by the costumes of ancient Greece or 18th century France, he also produced designs for stage sets and theatre costumes, including for the Folies Bergère, as well as for fabrics, fans and wallpaper.

As the scholar and collector Gordon Ray has noted of Barbier, 'By epitomizing the more refined fantasies of the Parisian world of pleasure during the [1920s], he became the most haunting of Art Deco artists... Recognized as one of the master decorators of the time, he found his services in demand in many fields, but his specialties remained theatrical costumes and settings and above all book decoration... Barbier was a supreme decorative designer, whose art centered on the human figure, displayed in a thousand settings and costumes.'<sup>2</sup> As well as illustrating his own book *Le bonheur du jour, ou les graces à la mode*, a study of fashion and manners on which he worked from 1920 and 1924, Barbier drew a large number of book illustrations for works by Théophile Gautier, Paul Verlaine, Pierre Louÿs and Charles Baudelaire, among others. In later years he designed advertisements for Cartier, Renault and other companies. As the novelist and critic Edmond Jaloux noted of the artist, 'George Barbier is one of the most valuable and most significant artists of our time, so rich in all kinds of talent and original ideas. When our age is past... it will take just a few drawings of Barbier to revive the taste and spirit of our time.' Barbier died at the age of fifty, at the peak of his career. In recent years, there have been important exhibitions of the artist's work in Venice in 2008-2009 and Toronto in 2013.

The present sheet may be a proposed cover design for the July 1925 issue of *Femina*, a publication to which Barbier frequently contributed.







*Sidesaddle: Design for the Cover of Vogue*

Pen and brown ink and watercolour, with a border drawn in green wash. Signed and dated *Pierre Brissaud 1924* in pencil at the bottom centre. Stamped *ART DEPARTMENT / AUG 29 1924* in black ink on the verso.

303 x 247 mm. (11 7/8 x 9 3/4 in.)

LITERATURE: *Vogue*, 1 September 1927, reproduced on the cover.

A leading illustrator of the Art Deco period in France, Pierre Brissaud was born into an artistic milieu. His elder brother Jacques was active as a portrait and genre painter, while his uncle Maurice Boutet de Monvel was a well-known illustrator, as was his first cousin Bernard Boutet de Monvel, who was also noted for his fashionable portraits. Brissaud studied at the Ecole des Beaux-Arts in Paris, as well as at the art school in Montmartre established in the 1880s by Fernand Cormon, where such artists as Louis Anquetin, Emile Bernard, Henri Matisse, Henri de Toulouse-Lautrec, François Picabia and Vincent Van Gogh had also studied. It was as a student at the Atelier Cormon that Brissaud met fellow artists and illustrators Georges Lepape, Charles Martin and André-Edouard Marty.

In 1914, the American edition of *Vogue* magazine published an article, under the title 'Beau Brummels of the Brush', lauding a group of French fashion illustrators - including Brissaud, George Barbier, Paul Iribe, Lepape, Martin and Bernard Boutet de Monvel - whom they named 'The Knights of the Bracelet'. As the article further noted, 'The artist has discovered the couturier, and vice versa, and they find that they were not so very far apart after all; one uses paints as a medium and the other silks and satins.'<sup>1</sup> Brissaud became known in particular for his *pochoirs* and fashion illustrations for the magazine *Gazette du Bon Ton*. First published in 1912, the *Gazette du Bon Ton* was an illustrated monthly magazine devoted to fashion, elegance and art, and among other artists who produced illustrations for the magazine were Barbier, Boutet de Monvel, Lepape, Marty and Martin. Brissaud's illustrations appeared in *Vogue* after it acquired the *Gazette du Bon Ton* in 1925, as well as in the American magazines *House & Garden* and *Fortune*. Brissaud also provided illustrations for editions of several books, notably the Abbé Prevost's *Manon Lescaut*, Honoré de Balzac's *Le père Goriot*, Gustave Flaubert's *Madame Bovary* and Edmond Rostand's *Cyrano de Bergerac*.



This splendid drawing was used as the cover illustration for the 1 September 1927 edition of *Vogue* (fig. 1), published in New York. As this September issue, the 'Autumn Forecast', informed its readers: 'Every year, with the same startling abruptness, autumn is upon us! One day, we consider ourselves quite charmingly dressed in our late-summer clothes, and the next, suddenly, without any apparent warning, that is the last costume we want anything to do with. For autumn is upon us, and anything by autumn clothes automatically acquire a last-season look. And when that day comes - who among us will be prepared? If we have read and assimilated this issue of *Vogue*, we will have an excellent understanding of the foundation of the autumn mode... For this issue, which is described as the *Millinery, Autumn Fashions, and Furs* number, is a résumé of the outstanding autumn modes, as well as an important forecast for winter.'<sup>2</sup>







*Sir: Primo ed Unico Registratore Italiano*

Gouache, pen and green, black and red ink, painted on the reverse of a glass plate. Signed and dated *Mauzan 925* in black ink at the right centre.

534 x 385 mm. (21 x 15 1/4 in.)

Active as a painter, sculptor and printmaker, but first and foremost an illustrator and poster designer, Achille-Lucien Mauzan enjoyed a highly successful career as a commercial artist, working between Paris, Milan and Argentina. Born in southeastern France, Mauzan displayed a proficiency in drawing from a young age. Upon finishing his studies in Lyon in 1905, he moved to Milan and opened a typography and graphic design shop, contracting his services to several small companies. Mauzan also produced a large number of posters for the nascent Italian film industry in Turin, as well as for the music publishing company Ricordi in Milan. In 1919 the Italian printers and publishers Maga engaged Mauzan as an artist with a contract to both of the company's showrooms in Paris and Milan. In its prime, Maga was home to many of the leading French and Italian illustrators of the day, including Leonetto Cappiello, Mario and Severo Pozzati and Marcello Nizzoli. Mauzan became integral to Maga's international prestige, though the relationship broke down after a few years, with the artist terminating their contract in 1923. Mauzan then started up a new publishing house, Mauzan Morzenti, with Angelo Morzenti as a partner.

After a successful tenure in Italy, where he produced a series of vibrant and striking movie, theatre and advertising posters, books and postcards, Mauzan moved to Buenos Aires in 1927. In Argentina he established the firm of Affiches Mauzan, and continued to work with much success as a graphic artist, particularly in the field of advertising posters, where he enjoyed a contract with the Cosmos agency, the largest in South America. The hundreds of posters Mauzan produced during his five years in Argentina were to have a lasting influence on the graphic arts in the country. In 1932 Mauzan returned to France, where he was under contract with the Société Générale Publicité and Paris-Affiches and spent the last few years of his life working as a painter.

Throughout the 1920s and 1930s, Mauzan produced designs for some 2,000 postcards and around a thousand advertising and theatre posters. His distinctive style combined bright colours with witty caricatures, jaunty imagery and a bold sense of design; '*For Mauzan, a sensualist, a craftsman, advertising was a carnival of exotic imagery in rebellion against the rhetoric of restraint and reasonable consensus called for by corporate business advertising. The poster, like a circus barker, clamored for attention.*'<sup>1</sup> Mauzan acted as both designer and lithographer, and his process usually consisted of drawing directly on to stone or zinc, so he could turn out press-ready posters which were worked in four colours and typically measured 140 x 140 centimetres.

Reverse-painted on a sheet of glass, the present work is a design for an advertisement for Sir, an Italian manufacturer of cash registers, which was printed in 1925 as a lithographic poster in colours<sup>1</sup>. The bold typography announces the '*Primo ed Unico Registratore Italiano*' ('the first and only Italian cash register'), while the image adds a humorous touch wholly characteristic of the artist, depicting a shop owner contentedly enjoying his new register while letting it do the accounting for him. The text further highlights the native origins of the Sir machine, claiming that '*Italiani date la preferenza al prodotto italiano*' ('Italians give preference to Italian products').

The same advertising image also appeared as one of a series of small decorative postcards produced by Mauzan<sup>3</sup>.





*Lir*

**PRIMO ED UNICO**  
**REGISTRATORE ITALIANO**

**AGENTE PER  
MILANO**

**Ing. A. BOSSI**

**VIA ZEBEDIA 7-9  
(P. MISSORI) TEL: 88184**

**ITALIANI DATE LA PREFERENZA AL PRODOTTO ITALIANO**

STAMPATO IN ITALIA

RIPRODUZIONE METASA



**GERALD MAC SPINK**

Active between 1920 and 1940

*Southern Electric*

Gouache on paper. Signed G. MACK SPINK in pencil at the lower left.  
710 x 520 mm. (28 x 20 1/2 in.)

In addition to being an accomplished artist and illustrator, Gerald Spink worked as an aeronautical engineer for Hawker Engineering in Kingston-on-Thames. He designed artwork for a number of travel and advertising posters, for such clients as Southern Railway, the London and North Eastern Railway and MG cars, as well as Shell, Castrol, the British Steel Corporation and Hawker Engineering. In 1933 Spink won a prize for his artwork exhibited at the Competition of Industrial Designs at the Imperial Institute. Shortly after the Second World War, Spink also designed and built a 500cc racing car, nicknamed the 'Squanderbug', a project he completed in 1947.

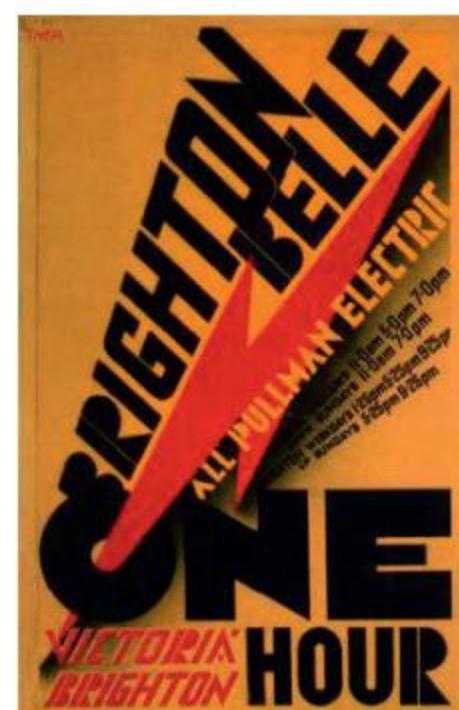
Datable to the 1920s or 1930s, this striking gouache is a design for a poster for the Southern Railway. From its early days in the 1840s, the railway poster had, by the turn of the century, emerged as an art form in its own right in Britain. The 1920s saw the Golden Age of the railway poster, following the reorganization of the railway companies in 1923. In that year, 123 private railway firms in Britain were amalgamated into four large regional companies, known as The Big Four; the London Midland and Scottish Railway (LMS), the London and North Eastern Railway (LNER), the Great Western Railway (GWR) and the Southern Railway (SR). In an effort to differentiate themselves in this new competitive environment, each company sought to build a very distinct brand, consequently developing an idiosyncratic aesthetic. Southern Railway focused on modernization, targeting commuters who were encouraged to travel more efficiently and comfortably on its electric trains. As has been noted, 'Southern Railway...emphasized its modern electric trains with frequent use of the electric flash or spark motif...The slogan 'Southern Electric', coupled with the distinctive electric flash motif, was used on stations, bridges and posters to advertise the new network.'<sup>1</sup> The use of the lightning bolt image, with eye catching colours and an Art Deco style, can be seen in many Southern Railway posters (figs. 1-3), and is particularly prominent in the present sheet.



1.



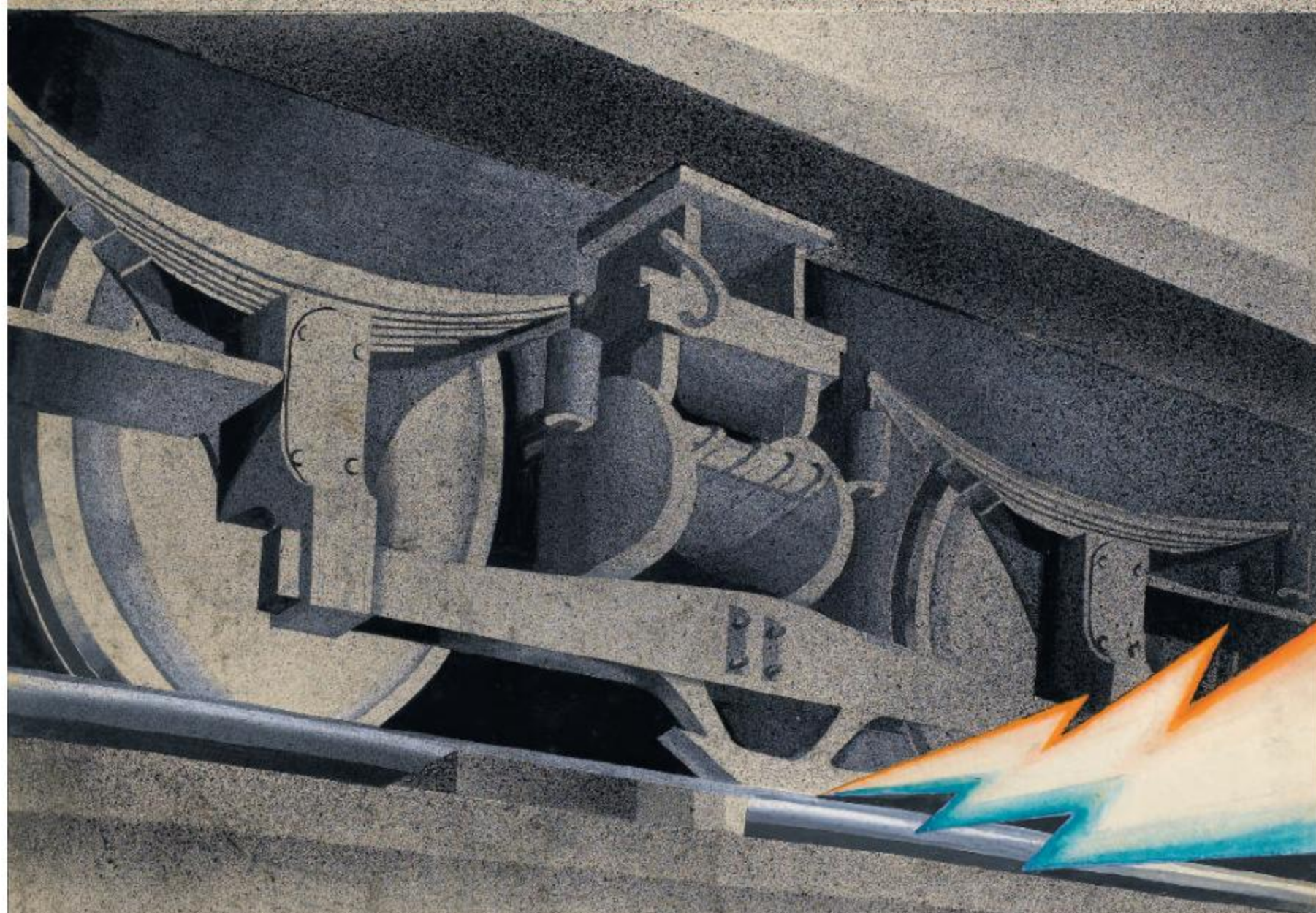
2.



3.



# SOUTHERN



G. MACK SPINK

# ELECTRIC



*Jeanne d'Arc: Design for a Bookbinding*

Gouache and pencil, heightened with silver, on thick paper. Inscribed *Jeanne / d'ARC* in white gouache at the left. Inscribed 129 (1-2980) in pencil on the verso.

372 x 271 mm. (14 <sup>5</sup>/<sub>8</sub> x 10 <sup>5</sup>/<sub>8</sub> in.) [sheet]

Watermark: -ANUE RES CANSON & MONTGOLFIER . VIDALO[N-LES-ANNONAY].

PROVENANCE: Archives Paul Bonet; The posthumous vente Paul Bonet, Paris, Hôtel Drouot [Couturier-Nicolay], 1 June 1990, lot 129 ('FRANCE (Anatole). *Jeanne d'Arc. Gouache*; 27,2 x 37,5 cm.'), with the sale stamp (not in Lugt) on the verso; Anonymous sale, Paris, Christie's, 4 December 2002, part of lot 28.

With a career that spanned some fifty years, Paul Bonet's work as a decorative bookbinder encompassed most of the artistic trends in France in the 20th century, including Art Nouveau, Art Deco, Cubism, Surrealism and Abstraction. Of Belgian parentage, Bonet worked as an apprentice in an electrical shop but harboured ambitions to be an artist. His father refused to let him enrol at the Académie Julian, however, and he instead worked as a modeller of wooden fashion mannequins. His earliest work as a bookbinder was in 1920 and the practice remained something of a hobby for him until 1924, when he showed some of his designs to Henri Clouzot, the curator at the Musée Galliera, who was organizing the exhibition *L'art du Livre Français* for the following year. A number of Bonet's designs were included in the exhibition, while others were shown at the Salon d'Automne the same year. The critical success of these works encouraged the artist to become a professional designer of bookbindings.

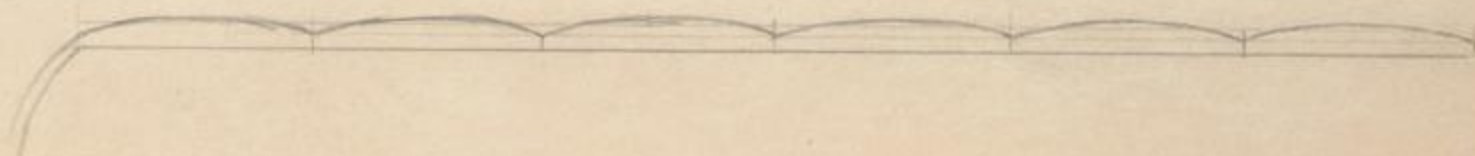
Bonet made his debut at the Salon of the Société des Artistes Décorateurs in 1926, and soon gained a major patron in a Parisian bibliophile and collector called R. Marty. When Marty was forced to sell his collection at auction in 1930, it included fifty-two Art Deco bindings by Bonet, which caused a sensation. A second major client was an Argentine collector of bindings, Carlos Scherrer, who commissioned most of Bonet's major works of the 1930s, while he also worked for the Belgian collector René Gaffe. Known for his radical designs and the use of new techniques and materials (including nickel, steel, gold and duralumin) in his leather bindings, which were executed by expert artisans from his *maquettes*, Bonet dominated the field of bookbinding in the 1930s, though his output suffered during the economic recession of 1933-1935. However, commissions rebounded after his work was shown at the seminal Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris in 1937. A monograph devoted to Bonet was published in 1943, and his reputation continued to grow after the War.

Bonet often bound the same book title in several unique and innovative ways, for different clients. As a contemporary scholar noted of him, 'He stood before the complete work each time as though it were a newly discovered book; he studied it anew, and each time he found in the work he had already bound, five, ten, fifteen times, a new emotion, a virgin idea, an unused decorative commentary. His is an extraordinary, magnificent fanaticism. Only a passionately enthusiastic book-binder and book designer could conceive of and reach that absolute. Only an artist so richly endowed with creative imagination could treat over and over again, without fatigue or boredom or repetition, the same problems constantly reappearing...When Bonet refused (as he often did) to repeat a binding, he was no doubt refusing the easy solution...'<sup>1</sup>

The present sheet is a design or *maquette* for a binding for the book *Vie de Jeanne d'Arc* by Anatole France, originally published in Paris in 1908. However, it appears that the binding may never actually have been made, since it does not appear in the *catalogue raisonné* of Bonet's extant bindings<sup>2</sup>.



Joanna  
d'ARC





**ANDRÉ EDOUARD MARTY**

Paris 1882-1974 Paris

*A Concert in a Garden*

Pen and black ink and black and grey wash. Inscribed *page 5* and *GL45* in pencil at the upper left and upper right corners.

368 x 263 mm. (14 1/2 x 10 3/8 in.) [image]

443 x 307 mm. (17 3/8 x 12 1/8 in.) [sheet]

PROVENANCE: Galerie du Luxembourg, Paris, in 1975; Vincent Lécuyer, Paris; Private collection.

LITERATURE: Lucie Delarue-Mardrus, 'La Rencontre d'un Passé', *L'Illustration*, 3 December 1927.

EXHIBITED: Paris, Galerie du Luxembourg, *Andre E. Marty 1882-1974*, 1975-1976, no.57 ('Concert dans un parc').

After initially studying philosophy, and following a trip to Italy, André Edouard Marty began studying at the Ecole des Beaux Arts in Paris, in the studio of Fernand Cormon. It was at the Ecole des Beaux Arts that he met the artists Georges Lepape, Charles Martin and Pierre Brissaud, all of whom were also to work as fashion illustrators. He also came under the particular influence of the illustrator Maurice Boutet de Monvel, reflected in the refined and elegantly stylized figures found in his own work as an illustrator. Marty's earliest published illustrations appeared in 1909 in the theatrical review *Comoedia Illustrée*, to which he continued to contribute drawings over the coming years. In 1910 he was commissioned to design a poster advertising the Ballets Russes at the Opéra. He continued to work as a theatrical designer in later years but was chiefly occupied with producing numerous fashion illustrations for the magazine *Gazette du Bon Ton*, mainly between 1913 and 1925, alongside his fellow artists and illustrators Brissaud, Lepape, Martin and Boutet de Monvel. As one modern-day fashion illustrator has described him, 'Of all the Gazette artists, Marty...was perhaps the most romantic and elegiac.'<sup>1</sup>

After the First World War Marty continued to provide illustrations for the *Gazette du Bon Ton*, as well as for *Vogue*, *Femina*, *L'Illustration des Modes*, *Monsieur*, *Harper's Bazar*, *Le Sourire* and *House and Garden*, among others. He also illustrated around fifty books, most notably Henri de Regnier's *Scènes Mythologiques*, published in 1924. Working with the Compagnie des Arts Français, established by the architect Louis Süe and the decorator André Mare, Marty contributed to the decoration of the Pavillon Fontaine at the seminal Exposition des Arts Décoratifs of 1925, for which he also served on the jury. Twelve years later, at the Exposition Internationale of 1937, Marty again worked alongside Süe on the decoration of the *jardin d'hiver* of the Pavillon de la Société des Artistes Décorateurs. Exhibitions of Marty's work were held in Paris at the Galerie Georges Petit in 1912, the Galerie Levesques in 1913, and at the Galerie Lucien Vogel and the Galerie Devambez in the 1920s.

The present sheet was used to illustrate the story 'La Rencontre d'un Passé' by Lucie Delarue-Mardrus, which appeared in the magazine *L'Illustration* in December 1927. Marty's monochromatic design, where a significant portion of the paper is left blank for the text, illustrates the story, which takes place after the devastation of the First World War, and describes a scene at an elaborate party. Unamused by the music, the narrator describes her mood: 'Jaded like everyone else, jaded by the pain of others, I was bored.'<sup>2</sup> The nonchalant figures in the foreground and whimsical placement of the background figures are a simple yet accurate portrayal of Delarue-Mardrus's text: 'In the Margit Islands, where we were once having tea, I would never forget how Lydia, while her husband was still talking in the distance, began to sing for herself the minor and slow words of a gypsy air, played in the groves by invisible musicians.'<sup>3</sup>

As one contemporary writer noted of Marty's work as an illustrator, 'The very simplicity of his technique brought out the full wealth of Marty's ideas, graphically expressed with delicacy of colour and arrangement.'<sup>4</sup> Two smaller pen and ink drawings by Marty for Delarue-Mardrus's 'La Rencontre d'un Passé' were on the art market in Paris in 1975<sup>5</sup>.







*An Elegant Woman and Child in a Snowfall*

Pen and black ink, watercolour and gouache, over a pencil underdrawing, with framing lines in black and yellow ink. Signed *Hjic* in pencil at the lower right.

336 x 279 mm. (13 <sup>3</sup>/<sub>8</sub> x 11 in.) [sheet]

PROVENANCE: Galerie du Luxembourg, Paris.

Little is known of the French artist and illustrator Marcel Hemjic, who studied with Bernard Boutet de Monvel and worked as a fashion illustrator for the couturier Paul Poiret. He contributed drawings to such magazines as *Femina*, *Le Rire*, *Le Sourire* and *La Baïonette*, designed several posters, and exhibited at the Salon des Arts Décoratifs.

Hemjic was particularly well known for his drawn advertisements, for Lancel and Le Bon Marché among others. He was especially admired for his work as an illustrator of advertisements for such men's clothing brands as Barclay, Hase-Pappel, Larsen, Dulout & Debacker, Unic, Voisin, Darbel and Thiéry. Many of these advertisements were directed primarily at a female audience, and portrayed men with their families (figs. 1-2).



1.



2.







**ROMAIN DE TIRTOFF, called ERTÉ**

St. Petersburg 1892-1990 Paris

*Sports d'Hiver: A Cover Illustration for Harper's Bazaar Magazine*

Pen and black ink and gouache, over traces of an underdrawing in pencil, within a painted border in silver, on board. Signed *Erté* in black ink at the lower right centre. Inscribed (by the artist?) N° 2.215 / "Sports d'Hiver." / Couverture N 169 / for February 1933. / 2-XI-1932. in brown ink on the reverse of the board. Stamped with the artist's studio stamp *ERTÉ / ROMAIN DE TIRTOFF / 10 RUE DE MONTGERON / BRUNOY (S.-&-O.)* in black ink on the reverse of the board. Also stamped with a *Harper's Bazaar* stamp on the reverse of the board.

338 x 250 mm. (13 1/4 x 9 7/8 in.) [image]

379 x 292 mm. (14 7/8 x 11 1/2 in.) [board]

PROVENANCE: Mary Shoucair Kettaneh, New York.

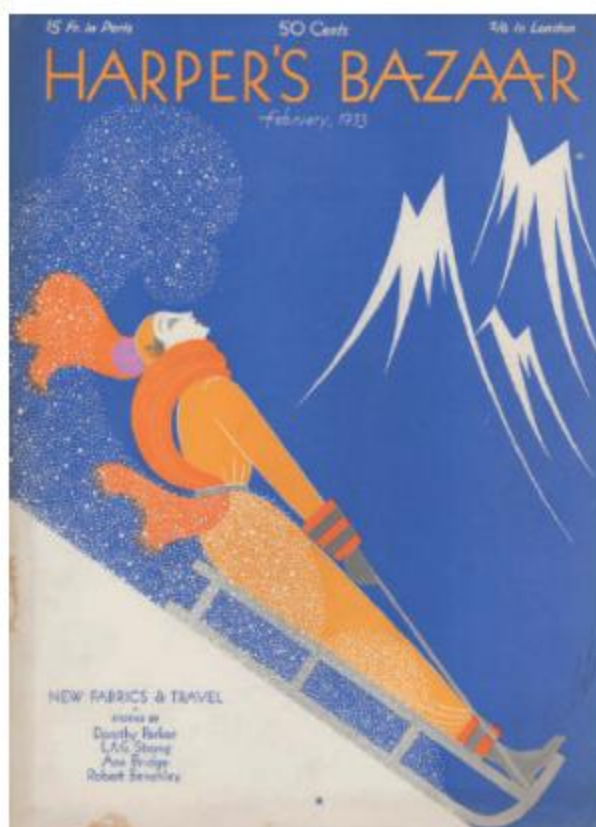
LITERATURE: *Harper's Bazaar*, February 1933, reproduced on the cover.

Arguably one of the best known artists of the Art Deco period, the Russian-born artist Romain de Tiroff, known as *Erté*, was renowned for his drawings and illustrations of slim, elegant figures, exquisitely clad in imaginative and colourful costumes. Born in St. Petersburg to a military family named Tyrtov, he was determined to become an artist, and by the age of fifteen was regularly contributing drawings to a Russian fashion magazine. At the age of nineteen he moved to Paris, where he adopted the pseudonym *Erté*, from the French phonetic pronunciation of the initials R and T of his name. In 1913 the young *Erté* began working for the most influential fashion house in Paris, that of the couturier Paul Poiret. Under Poiret's instruction, *Erté* produced numerous designs for accessories and dresses. With the outbreak of the First World War, Poiret was forced to close his fashion house, and *Erté* decided to look to America. In 1915 he began a long and fruitful association with the magazine *Harper's Bazar*, for which he produced numerous covers and illustrations over a period of more than two decades.

Although perhaps best known for his magazine illustrations and covers, as well as his enormous influence on Art Deco graphics, *Erté* was also a highly inventive fashion designer. As one writer has noted of *Erté*, 'the clothes he designed, from ball gowns to sports clothes for horseback riding, shooting or skiing – even his bathing suits – had a patina of the theatrical. His designs were like the stuff of dreams and called for the most luxurious fabrics, opulent furs and jewelry set with the finest stones.'<sup>1</sup> Although

very few of *Erté*'s dresses survive today, their designs live on in the many thousands of sketches he made of them, for the pages of *Harper's* and elsewhere. Although his fashion work lessened after the 1930s, his designs for the theatre continued to be in great demand. *Erté*'s reputation was reborn with the Art Deco revival of the 1960s, and exhibitions of his work were held throughout Europe and America. The artist lived and worked until the age of ninety-seven, with a career that spanned some seventy-five years and produced over twenty thousand drawings and designs.

This striking gouache drawing is *Erté*'s design for the cover of the February 1933 issue (fig. 1) of *Harper's Bazaar*. (The magazine had changed its name from *Harper's Bazar* at the end of 1929.) This winter 'fabrics and travel' issue also included illustrations by *Erté*'s contemporary, Bernard Boutet de Monvel. The vibrant palette and dynamic movement of this gouache encapsulates the ever-present tension between precision and frivolity in many of *Erté*'s drawings.









**ROMAIN DE TIRTOFF, called ERTÉ**

St. Petersburg 1892-1990 Paris

*L'Invitation à la Valse: A Proposed Cover Illustration for Harper's Bazaar Magazine*

Pen and black ink and gouache, over traces of an underdrawing in pencil, within a painted border in silver, on board. Signed *Erté* in yellow gouache at the lower right centre. Inscribed by the artist *N 3.274 / "L'Invitation à la Valse" / Couverture N 220 / pour la copie de Novembre 1936* in brown ink on the reverse of the board. Stamped with the artist's stamp *Composition originale / ERTÉ / ROMAIN DE TIRTOFF* in black ink on the reverse of the board.

330 x 251 mm. (13 x 9 7/8 in.) [image]

376 x 273 mm. (14 3/4 x 10 3/4 in.) [board]

PROVENANCE: Mary Shoucair Kettaneh, New York.

Soon after the start of the First World War, Erté decided to send examples of his drawings to the American magazines *Harper's Bazar* and *Vogue*, in the hope of gaining commissions. Not knowing which of the two to approach first, the artist tossed a coin. His debut with *Harper's Bazar* followed shortly thereafter, with the cover of the January 1915 issue. For a period of about six months in 1916, Erté provided drawings for both *Harper's Bazar* and *Vogue*, but the owner of the former, William Randolph Hearst, soon offered the artist an exclusive contract for ten years, which was later extended. Erté's work for the magazine marked the beginning of an aesthetic that would be the hallmark of *Harper's Bazar* ('*Bazaar*' from 1929 onwards) throughout the next two decades, with almost every issue featuring a striking cover illustration by the artist. As an editorial in a 1917 issue of *Harper's Bazar* stated, '*To glance at an Erté drawing is amusing. To look at one is interesting. To study one is absorbing. That any human being can conceive – and execute – such exquisite detail is positively miraculous.*'<sup>1</sup> By the 1920s, largely as a result of his work for *Harper's Bazar*, Erté was famous in America, and he was to remain closely associated with the magazine for over twenty years.

Throughout his twenty-two year alliance with *Harper's*, Erté contributed to 265 issues of the magazine, including 240 covers and over 2,500 drawings, comprising his own fashion designs, as well as sketches of accessories, shoes, stage costumes and interior design. He also wrote fashion pieces, autobiographical sketches, occasional 'letters from France' and a society column, as well as somewhat poetic descriptions of a number of his cover designs. After 1926, however, he stopped contributing fashion drawings to *Harper's*, although he continued to design its covers for another decade, becoming almost synonymous with the magazine and its brand identity. As the owner and publisher Hearst once admitted, '*What would Harper's Bazaar have been if it wasn't for Erté?*'

As noted on the reverse of the backing board, this gouache was intended for the November 1936 issue of *Harper's Bazaar*, but seems not to have been used. In fact, it was around the end of that year that Erté's longstanding relationship with *Harper's Bazaar* foundered. In 1933 the magazine had hired a new editor-in-chief, Carmel Snow, and a new art director, Alexey Brodovich, who between them significantly changed the look of *Harper's*. Snow's aim was to modernize the magazine, with a new emphasis on photography in particular, and a rethinking of the front cover. As Rosalind Ormiston has recently written, '*Erté stated that Harper's Bazaar editor Carmel Snow 'not only wanted to supervise my work, but to impose her own ideas' on it. For a man who never let anyone watch him work, apart from his cat (or cats) this must have been a blow. She had decided to 'abridge his freedom of action', he said. He tried to acquiesce, and carried on for a short time, giving her choices of cover drawings. But it signalled the end of Erté's liaison with the magazine, which ended in 1937.*'<sup>2</sup> By March 1937 a new cover artist, the French poster artist Adolphe Meuron, known as Cassandre, was in regular employment at the magazine, replacing Erté.







**UMBERTO BRUNELLESCHI**

Montemurlo 1879-1949 Paris

*Design for a Stage Set: America*

Gouache and watercolour, over a pencil underdrawing, on paper laid down on card. Signed *BRUNELLESCHI* in pencil in the lower right margin.

233 x 302 mm. (9 1/8 x 11 7/8 in.) [image]

250 x 324 mm. (9 7/8 x 12 3/4 in.) [sheet]

PROVENANCE: Private collection, Rome, in 1979.

LITERATURE: Cristina Nuzzi, *Umberto Brunelleschi: fashion-stylist, illustrator, stage and costume designer*, New York, 1979, illustrated p.20.

Born in Tuscany, Umberto Brunelleschi was an illustrator and costume designer by trade and a Parisian by adoption. In 1900, following his studies at the Accademia di Belle Arti in Florence, he settled in Paris. He was to live and work in France for almost his entire career, although he also spent some time in Germany, Italy and America. In 1902 he began providing illustrations for the journal *L'Assiette au Beurre*, which had been founded the previous year, often signing his work with the pseudonym 'Harun-al-Rashid'. Admired in particular for his fashion illustrations, Brunelleschi worked for a large number of European and American magazines, including *La Caricature*, *Journal des Dames et des Modes*, *Le Monde Illustré*, *Le Rire*, *Le Gazette de Bon Ton*, *Il Giornalino della Domenica*, *Harper's Bazaar*, *Vanity Fair* and *Vogue*. Much of his work was also issued in the form of *pochoirs*, or hand-coloured prints made from stencils, which were greatly in vogue in France in the early 20th century, particularly for fashion plates. Between 1919 and 1920 he served as artistic director of a short-lived journal, *La Guirlande d'Art et de la Littérature*. Brunelleschi is also regarded as one of the finest book illustrators of the Art Deco period. He provided illustrations for numerous books – including editions of Boccaccio's *Decameron*, Alfred de Musset's *La Nuit Vénitienne* and *Oeuvres*, Voltaire's *Candide* and *L'Ingénu*, La Fontaine's *Contes*, Casanova's *Mémoires* and many others – and his gouache drawings for such illustrations were exhibited at the Salons in Paris and at the Venice Biennale. Towards the end of his career Brunelleschi concentrated mainly on book illustrations, many of which display a pronounced erotic content.



Between the two World Wars, Brunelleschi worked mainly for the stage, designing costumes and sets for the Folies-Bergère, the Théâtre du Châtelet and the Casino de Paris between 1919 and 1939. He worked in particular on the revues of the American star Josephine Baker, for whom he created costume designs, and also provided stage designs for the Teatro La Scala in Milan and the Roxy Theater in New York, as well as theatres in Germany and Italy. Among his most significant commissions were the original costumes and set designs for the premiere of Giacomo Puccini's *Turandot* at La Scala in Milan in April 1926.

Datable to c.1935, this drawing has been tentatively related to *The Girls in Uniform*, a Bluebell Girls revue of that year, at the Paris Lido. Other stage designs and costume studies for the same production by Umberto Brunelleschi (fig.1) are known<sup>1</sup>.







**LIDIA ALEXANDROVNA ZHOLTKEVICH**

Podlesty 1900-1989 Moscow

*The Voice of the Sugar Factory Worker*

Watercolour over a pencil underdrawing. Inscribed ГОЛОС САХАРНИКА in red ink at the top. Signed or inscribed А. ЖОЛТКЕВИЧ in brown ink at the lower right.

280 x 203 mm. (11 x 8 in.)

PROVENANCE: Private collection, Austria.

Born in 1900 in the Ukraine, Lidia Zholtkevich was the daughter of the Revolutionary sculptor A. F. Zholtkevich, who lived in Paris between 1908 and 1917. The young Zholtkevich began her artistic training in Paris, first exhibiting her drawings in 1914 and the following year entering the private Académie Colarossi, which was known for accepting female students. In 1917 Zholtkevich returned to Russia with her family, and later enrolled at the Vkhutemas art and technical school in Moscow. With a curriculum similar to that of the Bauhaus, Vkhutemas (an acronym for Vysshiye Khudozhestvenno-Tekhnicheskiye Masterskiye, or 'Higher Art and Technical Studios') was established in Moscow in 1920 as 'a specialized institution that would prepare qualified master artists, professors, and directors to work in both industry and higher education. It aimed to fulfill the state's goals for efficiency and production by linking art with politics.'<sup>1</sup>

Zholtkevich entered the school shortly after Alexander Rodchenko had joined the faculty, which coincided with the period when Rodchenko was moving away from abstract painting towards the Russian avant-garde movement to be known as Constructivism, characterised by bold colours, simple typefaces, and geometric shapes and compositions. The professors of Vkhutemas, mainly leftist artists, led the development of agitational art and propaganda, with the first works of the movement appearing soon after the Revolution of 1917. Zholtkevich completed her studies in 1929, graduating with a specialty in woodcut prints. Shortly thereafter, between 1930 and 1931, she accompanied her former classmate, the Belarussian painter Meir Axelrod, on an excursion to Crimea as part of the first Five Year Plan, to create an artistic record of agricultural achievements in collectivisation. Zholtkevich exhibited with the Association of Graphic Artists at the House of Printing, and in the 1930s received several official commissions, notably designs for silk-screened panels on behalf of the People's Commissariat for Food Industry for the Soviet pavilions at the International Exhibitions in Paris in 1937 and New York in 1939.

The present sheet is likely to date from the 1930s, and may possibly be related to Zholtkevich's work for the Russian pavilion at the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, which commemorated the twentieth anniversary of the 1917 October Revolution<sup>2</sup>. Adapting the visual language of the revolutionary movement of the 1920s, the present sheet – drawn with two bold colours of black and red, highlighted by a striking teal – depicts a female factory worker, with the prominent text translating as 'Voice of the Sugar Factory Worker'. She is presented in a monumental stance, and wears the red headscarf of a supporter of Socialism. The image most likely refers to a telegram sent in September 1917 by the workers of the Georgievsky Company Sugar Factory in Petrograd (today Saint Petersburg) to the Russian Provisional Government in the city, condemning the possibility of a corrupt military dictatorship while underscoring the workers' stance as worthy and principled Socialists. In the telegram, the workers of the Georgievsky Company Sugar Factory declared their full support of the Government: 'we have utter confidence that only a unitary power in the person of the Provisional Government can save the homeland and the gains of the revolution, and that it will not allow a return to the past and thus assured we continue each in his own place to work calmly and with full energy for the good of the homeland.'<sup>3</sup>





Л. ЖОЛТКЕВИЧ



*An Elegant Woman in a Fur Coat: Design for the Cover of Femina Magazine*

Gouache, over a pencil underdrawing, on Arches paper laid down on board. Signed *lbénigni* in red gouache at the lower left. Inscribed *femina* in black ink and *LA GRANDE NOUVEAUTÉ / DES / MODES / D'HIVER* in blue ink at the top and left centre.

330 x 250 mm. (13 x 9 7/8 in.) [image]

370 x 269 mm. (14 5/8 x 10 1/2 in.) [sheet]

A leading fashion illustrator, draughtsman and lithographer, Léon Benigni worked with such designers and couturiers as Jeanne Lanvin, Marcel Rochas, Elsa Schiaparelli, Lucien Lelong, Jacques Fath, Jean Patou, Nina Ricci and Cristóbal Balenciaga. He produced drawings and cover designs for such magazines as *Harper's Bazaar*, *Femina*, *Art Goût Beauté*, *The Bystander* and *Modes et Travaux*, and also designed a number of travel posters in the 1920s and 1930s (notably one for the spa and ski resort of Brides-les-Bains in the Savoie region), as well as advertisements for Cadillac and LaSalle cars.

*Femina* was founded in 1901 by Pierre Lafitte, a publisher who had previously established two successful magazines, *L'Illustration* and *La Vie au Grand Air*, which was dedicated to news and sport. Staffed entirely by women, the magazine was published on a bimonthly basis and targeted at the female social elite, reaching a peak readership of 40,000 by the middle of the 1930s. In 1908, the novelist Marcel Prévost, a frequent contributor to the magazine, was asked to describe the typical reader or 'lectrice de Femina'. As he wrote, he thought of 'the French society woman or wealthy foreigner who thumbs through the magazine while stretched out on a 10,000 Franc chaise longue, amid her priceless trinkets...the elegant Parisian woman, well-off, cultured, for whom the magazine is both a document and a distraction...the clever bourgeoisie, who with her precise budget takes just what she needs for managing a lovely home, having some guests, dressing to the nines...the cheerful worker who looks for a dream-worthy supplement to her life of labor in the stories and images. And I thought of you also, the exquisite women of the provinces in this century when there are practically no more provinces, you, those inexhaustible reserves of the grace, wit and art of Paris: I saw you, oh pretty lady of the place du Martroi, of the cours Gambetta, of the rue des Ursulines, decked out, nimble, sporty, running to your bookstore or the train station library, the day Femina comes out!' Other well-known writers, such as Lucie Delarue-Mardrus and Gabrielle Réval, also contributed regular columns to the magazine.

Léon Benigni produced a large number of covers (figs. 1-2) and full-page plates for *Femina* in the second half of the 1920s and the early 1930s.



1.



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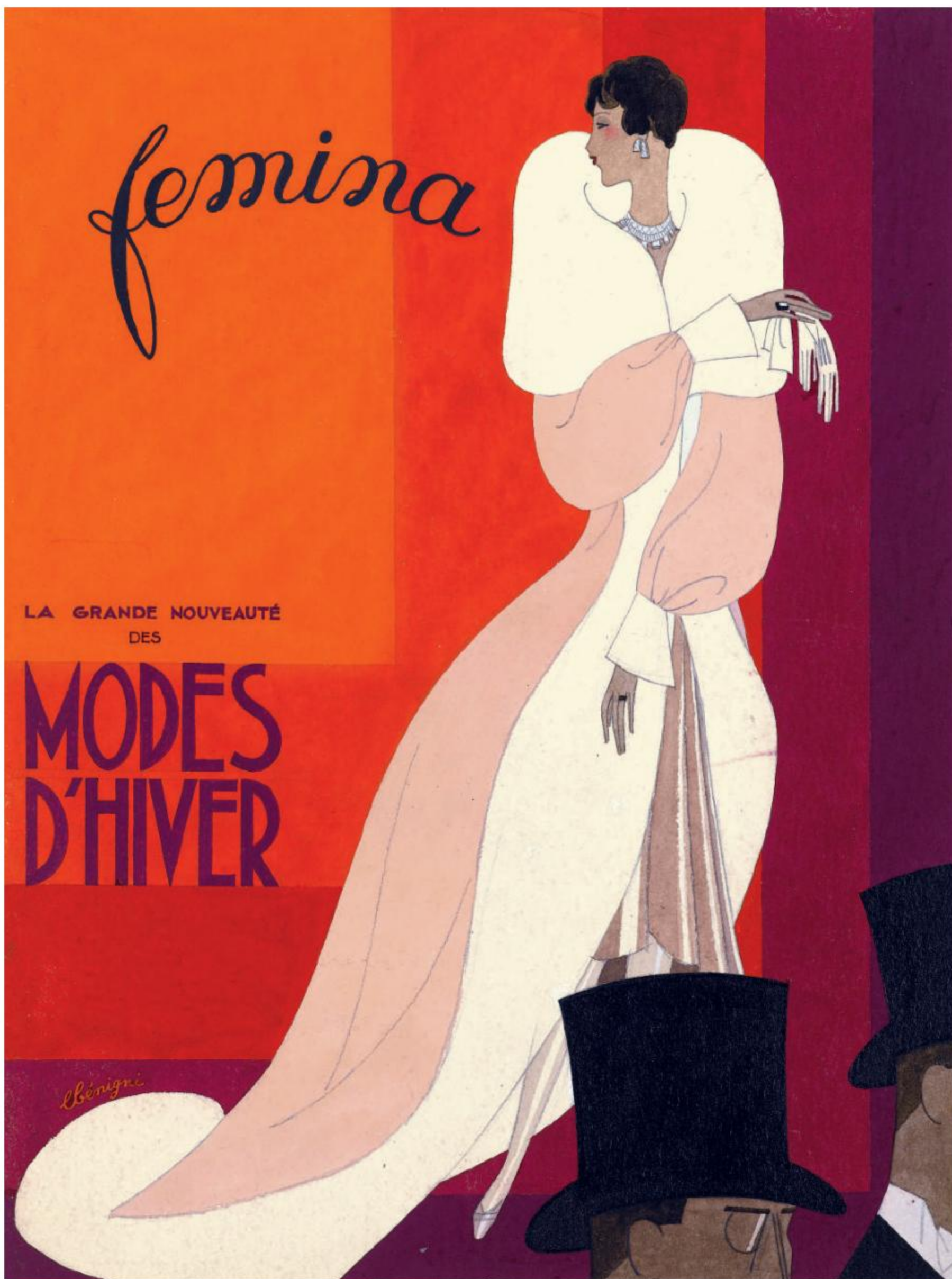


*femina*

LA GRANDE NOUVEAUTÉ  
DES

MODES  
D'HIVER

*Benigni*





*An Elegant Couple: Design for the Cover of Voici La Mode (Art Goût Beauté) Magazine*

Gouache and black ink, over an underdrawing in pencil, on paper laid down on board. Signed *Benigni* in black ink at the lower left. Inscribed *VOICI LA MODE* in white gouache and *ART GOUT BEAUTE* in black ink at the top. Further inscribed *chanel* in blue chalk and *Brun Rouge / soulin* in pencil on the reverse. 326 x 225 mm. (12 7/8 x 8 7/8 in.)

In an appreciation of Léon Benigni, published in an English magazine article in 1933, it was noted that 'M. Benigni is known to thousands through the medium of the leading fashion magazines. This young Frenchman has brought himself to the front rank of modern fashion artists. He has developed a style which fits perfectly with present ideas of fashion. Modern fashions contain an element of caricature, though they never lose their delicacy and charm. These qualities are apparent in Benigni's work. In avoiding heaviness and an exact representation, he works in line, and his line work is light and suggestive enough in its simplicity to hold all the attraction so necessary in publicity. The female face is depicted almost as a formula of design. The thin lines in which it is traced are not an accurate representation, but it is impossible to deny the conviction of reality carried by the design...an addition or alteration to any of these drawings of Benigni's, in the form of a few extra lines or corrections, would ruin the effect. They are, for their purpose, complete as they stand.'<sup>1</sup>

The monthly magazine *Voici La Mode (Art Goût Beauté)* was launched in 1920 under the title *Les succès d'Art Goût Bon Ton*. By October 1921, however, the title had been changed to *Art Goût Beauté*, taking the initials of its founders, the Lyonnais textile manufactory Albert Godde Bedin et Cie. Aimed at an affluent clientele, the magazine sought to promote luxurious fabrics and fashions to a readership who could afford to dress in the French haute couture fashions of the time. Presenting the designs of the most sought-after Parisian couturiers – including Jeanne Lanvin, Lucien Lelong, Jean Patou, Paul Poiret and the House of Worth – *Art Goût Beauté's* artistic director Henri Rouit commissioned drawings from the leading illustrators of the day, notably George Barbier, Paul Iribe and Georges Lepape. Each issue was rich in both advertisements and colour illustrations, some of which were tipped-in. The magazine began incorporating photography in the 1930s, and in 1933 the title was changed again, to *Voici La Mode (Art Goût Beauté)*, with each issue illustrated only with black and white illustrations.

Léon Benigni designed several covers for *Voici La Mode* (figs. 1-2). The woman in this gouache drawing is wearing a dress designed by Coco Chanel (1883-1971).



1.



2.



# VOICI LA MODE

ART GOUT BEAUTE





**JEAN DUPAS**

Bordeaux 1882-1964 Paris

*Study for The Chariot of Poseidon Mural for the SS Normandie*

Pen and black and grey ink, brown wash, charcoal and stumping. Squared for transfer in black ink. Signed and dated *Jean Dupas / 1935* in black ink at the lower right. The left and lower right edges of the sheet show losses from fire damage.

422 x 725 mm. (16 5/8 x 28 1/2 in.) at greatest dimensions.

PROVENANCE: Marguerite Grain, Paris<sup>1</sup>; Her estate sale ('*Atelier de Marguerite Grain, Élève et amie de Jean Dupas*'), Paris, Hôtel Drouot, 26 February 1987, lot 5 bis; Steven A. Greenberg, New York.

LITERATURE: To be included in the forthcoming *Dupas catalogue raisonné* by Romain Lefebvre.

One of the leading artists of the Art Deco period, Jean Théodore Dupas began his adult life as a merchant seaman. Poor health meant that he had to abandon this career and he enrolled in art school instead. His work came to public prominence on the occasion of the seminal Exposition des Arts Décoratifs in Paris in 1925. He was chosen by the furniture designer Jacques-Emile Ruhlmann to provide paintings for the latter's *Maison d'un collectionneur*, alongside furniture by Ruhlmann and objects by many of the leading Art Deco craftsmen of the day, while other paintings by Dupas were also displayed to great effect elsewhere in the Exposition. In 1926 he worked on the decoration of the tearoom of the ocean liner *Ile-de-France*, and by this time had firmly established his reputation. Writing in 1927, his fellow artist George Barbier could already note that '*Few artists have at such an early age attained such a degree of success, or gathered around them such swarms of imitators and disciples.*'<sup>2</sup> In the late 1920s Dupas designed posters and advertisements for fashion houses and stores in London, Paris and New York, many of which were reproduced in magazines such as *Vogue* or *Harper's Bazaar*, while in the early 1930s he also designed several posters for the London Underground.

Throughout his career Dupas experimented with different techniques and media, producing paintings on glass, mosaics, objects in lacquer, posters, lithographs and engravings, as well as designs for Gobelin tapestries and Sèvres ceramics. He reached the height of his fame in the mid 1930s, and in 1934 he received his most important commission to date; a series of large glass murals to decorate the Grand Salon of the new French ocean liner, the *Normandie*. He participated in the extensive programme of decoration for the Bourse du Travail in Bordeaux, commissioned from the artist in 1936, and also decorated part of the French Pavilion at the New York World's Fair in 1939. In 1941 Dupas was admitted to the Académie des Beaux-Arts, and he ended his career as the Director of the Musée Marmottan.

This large drawing is a preparatory compositional study for *The Chariot of Poseidon*<sup>3</sup>, part of Dupas's most famous work; the four hundred square metres of glass mural decoration installed in the Grand Salon of the S.S. *Normandie*. The most beautiful and luxurious ocean liner of its day, the *Normandie* was launched in 1932 and made its maiden transatlantic voyage in May 1935. Intended as an exemplar of French engineering and design, the ship's lavish interiors served as a showcase of French Art Deco, incorporating specially commissioned work by such leading designers and craftsmen as Dupas, Jean Dunand, Emile-Jacques Ruhlmann, René Lalique and Jean-Michel Franck.

Completed in 1935, the murals for the Grand Salon were executed on giant glass panels in the technique of *verre églomisé*, and were the result of a collaboration between Dupas and the glassmaker Jacques-Charles Champigneulle (1882-1964). The four paintings depicted *The Chariot of Poseidon*, *The Sea Nymph Thetis*, *The Birth of Venus* and *The Rape of Europa*. A fifth panel, incorporating a sliding door, was decorated with lacquer panels by Jean Dunand, also after designs by Dupas, depicting *The Chariot of Dawn* and *The Chariot of Night*, as well as *The Four Winds*. Made of painted and engraved glass panels, with the design etched and painted onto the reverse, the murals had the appearance







of three-dimensional reliefs. Each composition was comprised of a mosaic of dozens of glass panels, held together with bronze brackets at each corner. As the scholar Bruno Foucart has described them, 'Dupas's glass reliefs, aureated, silvered, and painted on the reverse side by the glazier Champigneulle, using "gold, silver, platinum, and palladium" colors, became the pièces des resistance of the Grand Lounge. There were four such reliefs, each measuring 21 feet high and 49 feet wide... These great golden panels have about them a joyousness, a humor, and a sophistication that now seems the very embodiment of the 1930s, a between-the-wars world that, in the middle of the ocean, could appear like an interlude between pleasures. Dupas himself stated that the panels had been conceived "with the desire to create an abundant, splendid effect."'4

In December 1941, following the entry of America into the Second World War, the *Normandie* was requisitioned by the US government, to be converted into a troop ship. In February 1942 a fire broke out while the ship was being refitted at Pier 88 in Manhattan, and the *Normandie* was severely damaged and eventually capsized. However, the ship had already been stripped of much of her decorations, with Dupas's glass panels removed from the Grand Salon and placed in storage. The glass mural of *The Chariot of Poseidon* (fig. 1) is preserved in the collection of The Metropolitan Museum of Art in New York<sup>5</sup>, which also houses a smaller preparatory drawing for the composition<sup>6</sup>. Four large cartoons for the *Normandie* panels, each drawn in black chalk and measuring 2.20 x 5 metres, were exhibited in Paris in 1980<sup>7</sup>.

Dupas's *Normandie* panels have long been recognized as his finest work. As one scholar has noted, "'The larger my work, the happier I am', writes Dupas who, with this ensemble, realizes his most accomplished masterpiece. The brilliance of glass, sumptuously enhanced with panels of gold, silver and palladium, exalts the supreme rhythm that runs through these panels, a composition both tumultuous and majestically organized against a backdrop of tangled sails and large vessels. Sea horses, tritons and dolphins, under the control of sculpted deities, prance on a sea of shells; there reigns a sort of Golden Age jubilation which is like the dream, at last fully made real, of Dupas."<sup>8</sup>

This large sheet shows traces of the damage it received in a fire in Dupas's studio that destroyed much of his work. A glimpse of the artist's crowded studio was provided by George Barbier in his article on Dupas, published in 1927: 'The activity of our artist is amazing; in his atelier, frames accumulate constantly against the walls; canvases cover canvases; the tables are heaped with sketches; loose leaves are pinned to the walls – sketches of some graceful movement, of some Virgilian landscape. One is forced to climb over the cartons on which Dupas traces his life-sized figures, or the large scrolls representing the columns for some temple yet unbuilt. Enough cannot be said in praise of these charming studies, where the black pencil, here and there relieved by a touch of red chalk, takes on a caressing sweetness, a voluptuous grey.'<sup>9</sup>









*A Woman in a Fur-Trimmed Beige Coat by Lucien Lelong: Design for the Cover of Voici La Mode*

Gouache and pencil on a thick card. Signed *Wecla* in pencil at the lower left. Inscribed *VOICI LA MODE / ART / GOUT / BEAUTE* in gouache at the top and near the upper left. Further inscribed *Folle épuisée. Manteau beige [?] Lelong [?]* in pencil in the lower margin, and with measurements and other notes in pencil on the side margins.

297 x 205 mm. (11 3/4 x 8 1/8 in.) [image]

349 x 260 mm. (13 3/4 x 10 1/4 in.) [sheet]

Although he seems to have been a gifted and prolific draughtsman – his work is found in several French fashion magazines, particularly in the 1930s – very little biographical information exists for Henry Weclawowicz, who signed his work as 'Wecla' throughout his career. In addition to several designs for the covers of the magazines *Voici La Mode* (fig. 1) and *Femina*, Wecla also produced drawings for illustrations or advertisements for other popular fashion magazines, including *Les Modes* and *Modes et Travaux*.

This gouache drawing is a proposed cover design for *Voici La Mode*, and can be dated to the middle or latter half of the 1930s, when the illustrated publication changed its name from *Art Gout Beauté* to *Voici La Mode* (although retaining the subtitle *Art Gout Beauté*). According to the inscriptions in the margin of the present sheet, the couturier responsible for the coat illustrated here was Lucien Lelong (1889–1958). A very similar design for a fur-trimmed coat by Lelong, also illustrated by Wecla, appears on the subscriptions page of *Voici La Mode*'s November 1935 issue (fig. 2), with the description 'Coat [by Lelong], in Rodier wool, trimmed with nutria fur; the dress is of striped wool.'<sup>1</sup>

Lelong's designs of the 1930s, neoclassical in inspiration, with slim waists and long, sleek lines, still look modern today. However, his creations as a couturier have been overshadowed by his legacy in the defence of the Parisian fashion industry during the Second World War. At the onset of the war, many couture houses closed their doors or moved overseas, but Lelong, at the time president of the *Chambre Syndicale de la Haute Couture*, continued to represent the Parisian fashion industry. In 1940, after the occupying German forces appropriated the archives of the *Chambre Syndicale* and attempted to move the entire industry to Germany, Lelong negotiated with the Nazis on behalf of the remaining ateliers, arguing that it would be impossible to replicate the French fashion industry in Germany. He was successful, and managed to keep the artisans working in Paris through the end of the Occupation. Arguably, without Lelong, the French tradition of *haute couture* would perhaps have never have survived the war.



1.



2.



# VOICI LA MODE

ART  
GOUT  
BEAUTE



Wecker

Lelong



**FERNAND LÉGER**

Argentan 1881-1955 Gif-sur-Yvette

*Projet de camouflage de la Tour Eiffel: Silhouette Nocturne*

White gouache on black paper. Signed and titled *projet de / camouflage / de la Tour Eiffel. / Silhouette nocturne / f.* Léger in white chalk at the lower right. A certificate from Georges Bauquier of the Musée Fernand Leger, Biot, dated 4 May 1966, pasted onto the verso.

321 x 250 mm. (12 5/8 x 9 7/8 in.)

PROVENANCE: Mr. and Mrs. Lester Francis Avnet, New York; Private collection, Palm Beach, Florida.

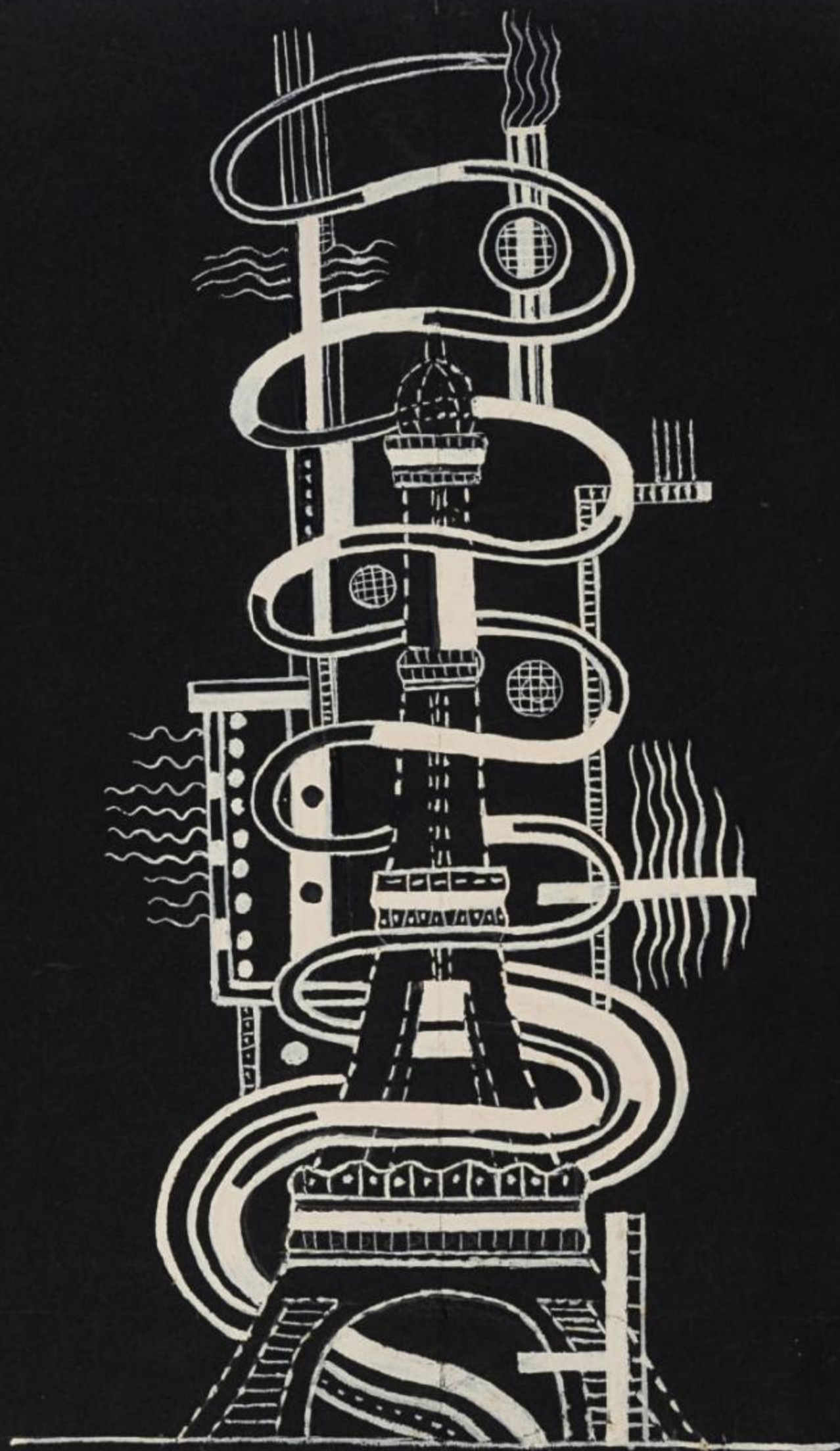
EXHIBITED: New York, Museum of Modern Art (on loan from August 1970).

This striking drawing can be related to Fernand Léger's contributions to the Exposition Internationale des Arts et Techniques dans la Vie Moderne (International Exposition of Art and Technology in Modern Life), held in Paris between May and November of 1937. This enormous fair 'provided an opportunity for visual-arts commissions on a massive scale...Léger regarded these mural projects as opportunities to collaborate with architects, to engage aesthetically with the crowd, and finally to realize the social potential of modernist art. He also saw these commissions as a chance to try out a variety of approaches and techniques.'<sup>1</sup> Although Léger worked on several large-scale mural paintings to decorate five of the fair's pavilions, many of his proposals and projects for the fair never came to fruition, including his plans to transform the appearance of the Eiffel Tower.

In 1935, responding to a survey question about what he would do if he was in charge of the forthcoming Exposition Internationale, Léger had proposed to 'make the exhibition itself polychrome. A yellow square. A red avenue, a blue one. Dominating everything, an Eiffel Tower whose silhouette would have been camouflaged. It is important to change this silhouette, which is nearly fifty years old. As Vogel said to me: "It should have grown after all this time.", so naturally a vertical camouflage. It should be made into a popular attraction. It must be eloquent, resounding. Change its color, that is to say make it the most important new character in the Exhibition. This is during the day. For the evening, it will be bathed in light, "it replaces the fireworks." It announces shows, festivities, multicolored lines run from top to bottom...I cannot see anything in this plan that is "completely unrealizable." Not more expensive than anything else. We simply have to want to do it, and once again we will have amazed the world. It's about time.'<sup>2</sup> In the end, however, the commission for lighting the Eiffel Tower for the 1937 fair was given to the architect André Granet.

Léger produced a number of gouache drawings, all on black paper, illustrating various ideas for his conception of a camouflaged silhouette of the Eiffel Tower. One such drawing, stylistically comparable with the present sheet and similarly inscribed '*tour Eiffel / Silhouette nocturne*', is in a private collection<sup>3</sup>. A pair of similar drawings by Léger of different camouflage designs for the Eiffel Tower, drawn in white gouache on dark blue paper<sup>4</sup>, are in a private collection, while a fourth drawing, in the same technique but twice the size of the present sheet, is in another private collection<sup>5</sup>.





projet de  
camouflage  
de la tour Eiffel  
silhouette  
nocturne  
Héger



**REX WHISTLER**

Eltham 1905–1944 nr. Giberville, Normandy

*Design for a 1936 Post Office Telegram*

Watercolour, ink and pencil, with framing lines in green and brown ink, on paper laid down on board. Inscribed *POST OFFICE* in pencil and *Greetings Telegram* in red ink in a cartouche at the top. Annotated *Delete interior rules* in pencil towards the upper centre of the sheet. Inscribed *The official P. O. Crown / & Post Office in Roman print / all in the deep rose / colour* in pencil in the upper right margin<sup>1</sup>.

170 x 220 mm. (6 <sup>3</sup>/<sub>4</sub> x 8 <sup>5</sup>/<sub>8</sub> in.) [image]

211 x 257 mm. (8 <sup>3</sup>/<sub>8</sub> x 10 <sup>1</sup>/<sub>8</sub> in.) [sheet]

PROVENANCE: The General Post Office, London, in 1960.

LITERATURE: Laurence Whistler and Ronald Fuller, *The Work of Rex Whistler*, London, 1960, p.98, p.620.

EXHIBITED: London, Victoria and Albert Museum, and elsewhere, *Rex Whistler 1905-1944: A Memorial Exhibition*, 1960-1961, no.65; Possibly Leicester, Leicester College of Art and Design, *Rex Whistler: An Exhibition of His Graphic Work*, 1967, no.19.

Rex Whistler showed considerable promise as a draughtsman from a very early age. In 1922, at the age of sixteen, he entered the Slade School of Art in London, studying under Henry Tonks. In 1927, at Tonks's recommendation, Lord Duveen commissioned Whistler to paint the mural decoration (entitled by the artist *In Pursuit of Rare Meats*) for the restaurant at the Tate Gallery on Millbank. The success of this very public work established the young artist's reputation, and led to numerous commissions. As well as a further two dozen large murals, mainly for private country homes such as Port Lympne in Kent, Plas Newydd on Anglesey and Mottisfont Abbey in Hampshire, Whistler provided illustrations and dust jackets for around ninety books and stage designs and costumes for around twenty-five plays, ballets and operas, as well as a steady stream of designs for bookplates, advertisements, calendars, programmes and stationery. Commissioned into the Welsh Guards, Whistler spent the first few years of the Second World War training as a tank commander in England. He died in Normandy soon after D-Day, on his first day of combat action, at the age of thirty-nine.

As a recent monograph on Whistler has noted, 'As far as commercial art was concerned, Rex was fortunate in emerging as a thriving artist in the late 1920s, the golden age of advertising...Rex seldom spent long on commercial assignments, fitting them between more pressing commissions. He signed very few but retained most copyrights.'<sup>2</sup> Whistler produced posters for the London Underground, catalogues for Fortnum and Mason in Piccadilly, leaflets for Imperial Airways, posters for the Shell oil company and many other advertising campaigns.

This design for a Post Office Telegram form is second of two that were commissioned from Rex Whistler in 1936 by the General Post Office, and followed his successful design for the 1936 Valentine's Day telegram – the first to be printed in several colours – which enabled people to send a nine-word message for just nine pence. While this was three pence more expensive than sending a standard telegram, it meant that the message would arrive on a specially-designed form. As Hugh and Mirabel Cecil have noted, 'Stephen Tallents, the General Post Office's enterprising first Public Relations Officer... [employed] gifted artists, including Rex. Illustrated greetings telegrams were new to Britain when Tallents introduced them in July 1935. In cheerful contrast to their past tragic associations in wartime, they were immediately successful. Rex's Post Office Valentine Telegram soon became a collector's item.'<sup>3</sup> Whistler's design proved very successful, and 50,000 of his Valentine's Day telegrams<sup>4</sup> were sent on that day alone in 1936. The present sheet is the original design for the second of Whistler's two telegram forms, used between June and December 1936<sup>5</sup>.







**REGINALD MASSIE**

Talcahuano, Chile 1909-1989 Burbank

*Bird's Eye: Study for the Cover of The New Yorker*

Watercolour and gouache on board. Signed REG MASSIE at the lower right. Inscribed [October 8, 1949] 1<sup>st</sup> + only NY'er cover in black ink on the reverse of the board.

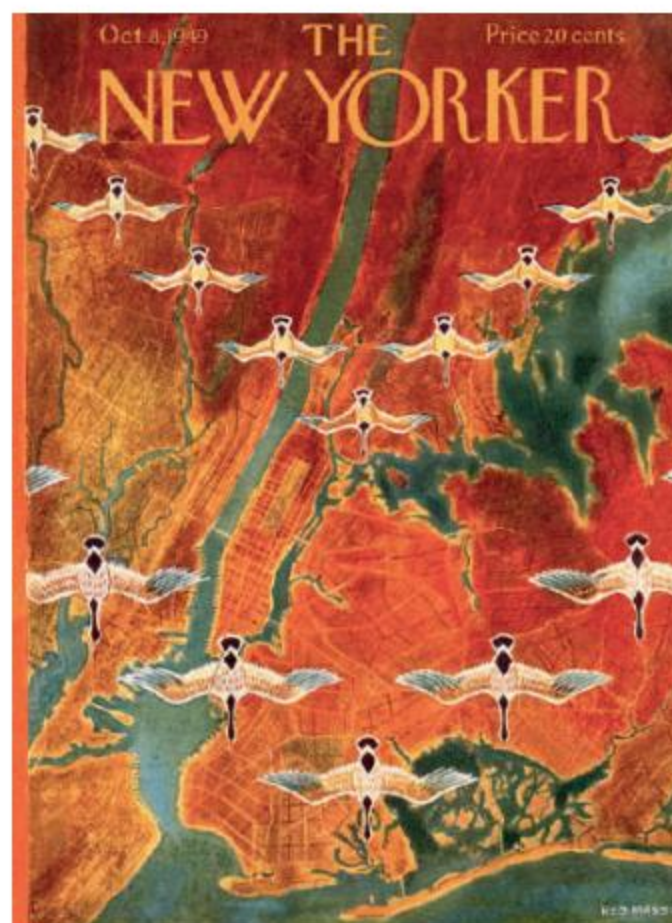
336 x 249 mm. (13 1/4 x 9 3/4 in.) [image]

348 x 263 mm. (13 3/4 x 10 3/8 in.) [sheet]

LITERATURE: *The New Yorker*, 8 October 1949, reproduced on the cover.

Born in Chile to British parents, the artist and animator Reginald Massie emigrated with his family to America as a child, settling in Oakland. He studied at the University of California at Berkeley but abandoned his studies in 1933 to take a training job with Walt Disney Studios. He worked at Disney off and on for several years, while also working freelance and, for a brief period, at Screen Gems and United Productions of America. Following the U.S. entry into the Second World War Massie enrolled in the Army, where he was commissioned as a staff sergeant and given charge of effects animation for the Signal Corps Photographic Center in Long Island. During the war, Massie produced several training films, assisted Frank Capra on the series of films *Why We Fight*, and also worked with John Huston on the documentary film *The Battle of San Pietro*, released in 1945. After the war, Massie returned to Screen Gems and worked as an animator on several Puppetoons productions for the animator and producer George Pal, notably *Jasper in a Jam* and *John Henry and the Inky-Poo*, both released in 1946, and *Variety Girl* and *Tubby the Tuba*, which appeared the following year. After moving to the East coast, Massie worked as a freelance illustrator for magazines and also became the art director of *Gourmet* magazine. He died of pneumonia in 1989.

The present sheet is a study for Massie's one and only cover design for *The New Yorker*, and appeared in the 8 October 1949 issue of the magazine (fig. 1).



1.







**HENRI MATISSE**

Le Cateau-Cambrésis 1869-1954 Nice

*Visage*

Black ink on yellow paper, hinged onto a sheet of white paper. Inscribed by the artist *Galerie Maeght / 13 rue de Téhéran / Paris / 8<sup>e</sup>* in black ink across both sheets.

76 x 119 mm. (3 x 4 <sup>5</sup>/<sub>8</sub> in.) [sheet]

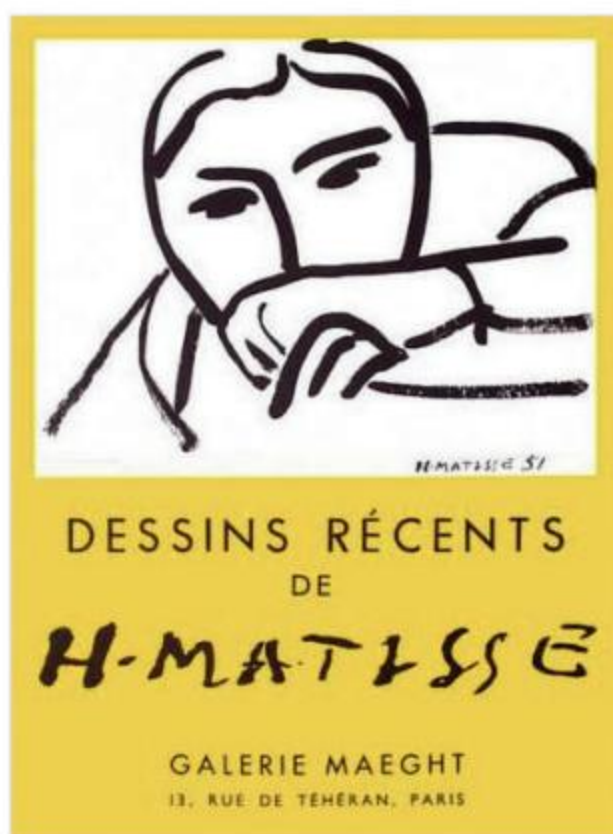
87 x 160 mm. (3 <sup>3</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>4</sub> in.) [with backing sheet]

PROVENANCE: Claude Jobin, Paris; Thence by descent until acquired by a private collector, France.

Working primarily in ink and charcoal, Henri Matisse placed drawing almost on a level with painting as a form of artistic expression, noting that *'For me, drawing is a painting made with reduced means.'*<sup>1</sup> Perhaps nothing characterizes Matisse's drawings better than his numerous line drawings executed with a brush or pen. As the artist wrote, *'My line drawing is the purest and most direct translation of my emotion. The simplification of the medium allows that. At the same time, these drawings are more complete than they may appear to some people who confuse them with a sketch. They generate light...'*<sup>2</sup>

In the late 1940s Matisse became interested in masks, strongly influencing his manner of drawing faces. In 1954, a few months before his death, he was asked to write an introductory essay to accompany the publication of a folio of reproductions of his portrait paintings and drawings. As he wrote: *'The human face has always greatly interested me. I have indeed a rather remarkable memory for faces, even for those I have seen only once. In looking at them I do not perform any psychological interpretation, but I am struck by their individual and profound expression...I ended up discovering that the likeness of a portrait comes from the contrast which exists between the face of the model and other faces, in a word from its particular asymmetry. Each figure has its own rhythm and it is this rhythm which creates the likeness.'*<sup>3</sup>

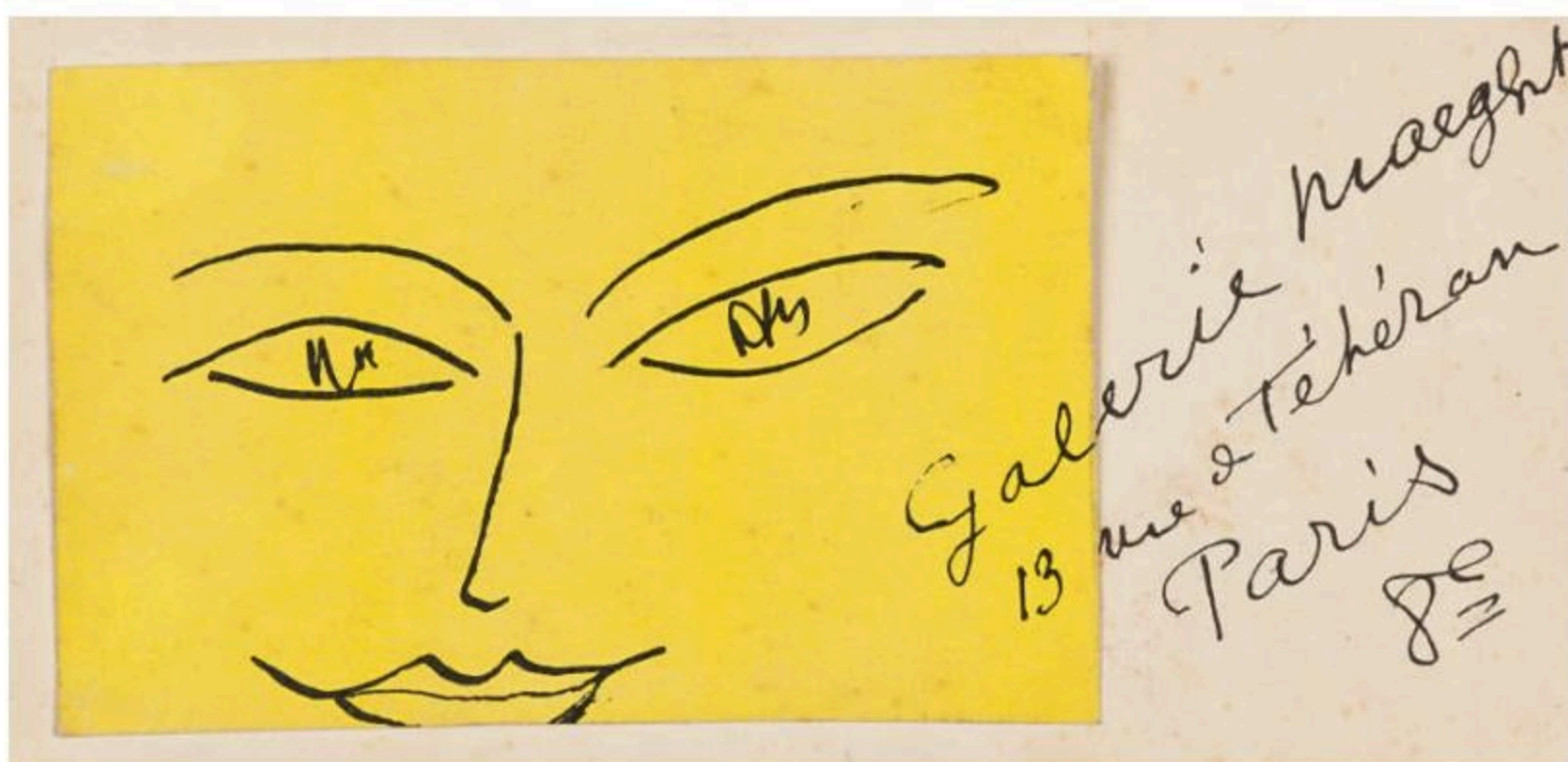
This drawing is a design by Matisse for the invitation card for an exhibition of over sixty of the artist's recent drawings at the Galerie Maeght in Paris in 1952. It is telling that this late exhibition included only works on paper, since, weakened by poor health and confined to his bed for much of the day, Matisse channelled much of his artistic energy into drawings and paper cut-outs. Indeed, for much of the final years of his career, drawing took precedence over most other artistic activity. As one scholar has aptly noted, *'in the last years of his life, Matisse demanded more of his drawings than of his paintings.'*<sup>4</sup>



A similar composition is found in another drawing by the artist dating from the previous year, today in the collection of the Musée Matisse in Nice.<sup>5</sup> The first owner of the present sheet was Claude Jobin, who worked with the printmaker and publisher Fernand Mourlot. Mourlot's firm was responsible for printing the posters of the exhibitions at the Galerie Maeght throughout the 1950s, including that for the same 1952 exhibition (fig. 1) for which Matisse made this collaged drawing.

This drawing is accompanied by a certificate of authenticity, issued by Mme. Wanda de Guébriant.





actual size



*Cinzano*

Red gouache and black ink on paper, over traces of a pencil underdrawing. Framing lines in black ink. Signed with the artist's initial \*G in black ink at the left centre.

350 x 238 mm. (13 3/4 x 9 in.) [image]

531 x 401 mm. (20 7/8 x 15 3/4 in.) [sheet]

PROVENANCE: Private collection, Monaco.

Born to an Italian nobleman and a French mother Renato Zavagli Ricciardelli enjoyed a life of luxury as a child, living between Rimini, Milan, Paris and Monte Carlo. He displayed an innate talent as a draughtsman from an early age and, adopting his mother's maiden name of Gruau, embarked on a career as an illustrator while still in his late teens. Settling in Paris in the early 1930s, he found employment providing drawings of the latest fashions for the newspaper *Le Figaro* and the fashion magazine *Femina*. He also recorded the collections of such Parisian designers as Pierre Balmain, Jacques Fath, Jeanne Lanvin, Jean Patou, Elsa Schiaparelli, Cristobal Balenciaga and, in particular, Christian Dior, who was a close friend. Gruau worked closely with the couturier, designing numerous advertisements and posters for the atelier. Indeed, Gruau may be said to have helped to shape the public image of the house of Dior, particularly during the period of the fashion designer's brief independent career, between 1947 and his death ten years later.

By the end of the Second World War Gruau's reputation was firmly established, and had spread beyond France. He lived for several years in America, working for *Harper's Bazaar* and *Vogue* in New York in the late 1940s. Following the death of Dior in 1957, Gruau largely abandoned the field of fashion illustration, and began providing designs for advertisements for such products as Martini, Perrier and Lindt chocolates, as well as theatre posters and magazine covers. In the 1980s he returned to fashion illustration, working in Paris for *Vogue France*, *Elle* and *Madame Figaro*. A retrospective of Gruau's work was held at the Musée du Costume in Paris in 1989, and at the city's new Musée de la Publicité in 1999, while the following year a permanent exhibition of his work was inaugurated at the Museo della Città in the artist's birthplace of Rimini.

Throughout his career, Gruau produced a number of striking designs for print advertisements and posters, not only for Dior, Balmain, Balenciaga and other fashion houses, but also for Air France, Vichy



mineral water, Omega watches and the Italian vermouths Martini and Cinzano, among many others. This large gouache drawing, which may be dated to c.1950, is a study for one of Gruau's best-known advertising images (fig. 1), for Cinzano vermouth<sup>1</sup>. Founded in Turin in 1757, Cinzano began advertising in 1898 by employing the finest artists to design their campaigns. Gruau's striking design is in keeping with the brand's 20th century redesign – the iconic logo, with a prominent central 'Z', having been introduced in 1925 – and utilising a bold red tone to express the company's virtues of 'passion, pride and radiance'.

As Gruau noted in a 1955 interview, 'In the work for advertising the artist's imagination knows no boundary; the more you move away from the expected and the traditional, the better it is.'







**RENÉ GRUAU**

Covignano 1909-2004 Rome

*The Yellow Ribbon*

Gouache, brush and black ink. Signed \*Gruau in black ink at the lower right.  
394 x 313 mm. (15 1/2 x 12 3/8 in.)

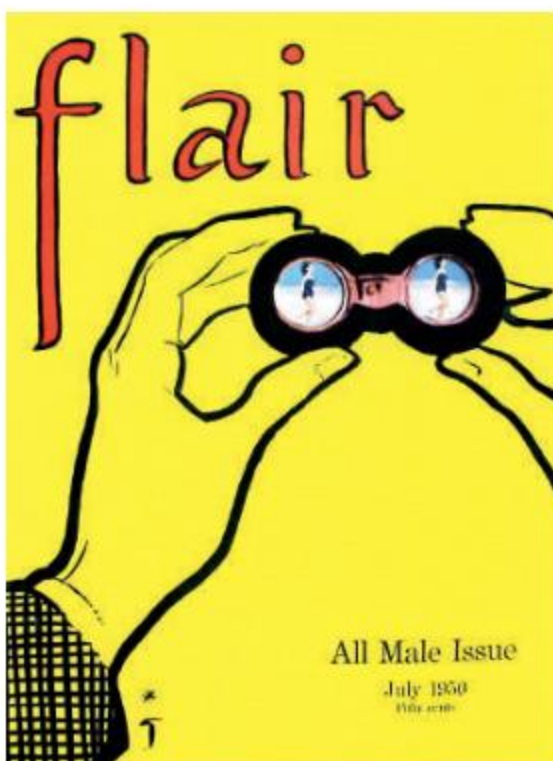
PROVENANCE: Fleur Cowles, New York, London and Sussex.

In an obituary for René Gruau, published in *The Times*, it was noted that, 'Before photography reigned supreme in fashion, its new collections and attendant luxuries – perfumes, stockings, make-up – were recorded and publicised in magazines by specialist artists, of whom the most successful in the heyday of haute couture was René Gruau. His uncluttered draughtsmanship is instantly recognisable, consisting of sinuous lines rapidly executed with a limited but dramatic palette, often just white, black and red. "La femme Gruau" is charming, haughty and feline, inhabiting (with her impeccably dressed consort) a world of timeless elegance that owed much to the artist's upbringing on Europe's rivieras in the 1910's.'<sup>1</sup>

The present sheet was formerly in the collection of the artist, writer and fashion editor Fleur Cowles (1908-2009), who founded the magazine *Flair* in 1950. Lavishly designed and produced, *Flair* was short-lived, however, and only twelve issues were published between February 1950 and January 1951. The magazine was known for its bold design, lavish production, keyhole covers and expensive stock. It was never a financially successful publication; each issue sold for fifty cents but cost \$1.26 to produce. Among the contributors to the first issue of the magazine were Lucian Freud, W. H. Auden, Jean Cocteau and Tennessee Williams.

Cowles engaged René Gruau on an exclusive contract to produce illustrations for *Flair* (fig. 1), and was largely responsible for establishing the artist's reputation in America. As Cowles later recalled of *Flair*'s approach to the world of fashion, 'The French and American couture had fascinating treatment, especially by France's René Gruau, who I brought to America, a painter considered by many to be a modern Toulouse-Lautrec. His women are real, superbly but recognizably so (as women hope to see themselves).'<sup>2</sup>

Several years after the present sheet was likely drawn, Gruau reused the pose of the model for an advertisement for Jantzen swimwear, published in the magazine *Club* in 1970<sup>3</sup>.



1.



René Gruau in 1953.







*The Straw Hat*

Gouache, brush and black ink. Signed with the artist's initial \*G in black ink at the lower right.  
380 x 285 mm. (15 x 11 1/4 in.)

PROVENANCE: Fleur Cowles, New York, London and Sussex.

Even within the seemingly free-spirited world of fashion illustration, René Gruau was known as an exacting draughtsman: *'The idea for a drawing comes very gradually. You have to do a lot of sketches. It's like a sneeze – it either happens or it doesn't. Sometimes you just have to leave it alone and come back to it a few days later. The hardest thing is to do a very plain drawing. The perfect line, drawn in a single movement – but you have to work very hard before you're ready. It may seem simple but it's not. It takes an enormous amount of work that no one sees. . . Sometimes it doesn't happen. I try. I put the drawing aside, I rip it up, I wait. It's no good unless I'm completely satisfied. I make a preliminary drawing in charcoal or pencil. Then when I'm ready, I use gouache or acrylics or Indian ink.'*<sup>1</sup> He added that, *'When I do a drawing, I need a live model that I can have move around as much as I need to. I can't work from a photo. I need to feel the presence of a person. If there's no human raw material, the drawing has less personality.'*<sup>2</sup> The prominent use of the colour red in this striking gouache drawing is a characteristic feature of many of Gruau's illustrations. The artist once claimed that *'Red and black are my two favorite colors. Red is a very powerful color for posters. But I have a special taste for red in general, in decoration and so on.'*<sup>3</sup>

The first owner of the present sheet was the American fashion editor Fleur Cowles, founder of the magazine *Flair* (fig. 1), who may have commissioned this drawing from the artist. The inaugural issue of *Flair*, published in February 1950, included a small booklet introducing Gruau's work as a fashion illustrator to its American audience: *'The great fashion artist, like Gruau, becomes a force that extends far beyond his own field of illustration...FLAIR believes that Gruau has come of age in a time ideally suited to his talents. His continued growth as a serious painter has given him a sureness of technic [sic], a wideness of range, a subtlety of perception, that is now unrivalled. His innate sense of elegance is Parisian, but the Gruau woman is drawn by a man who has lived in many countries, who has watched her stand out with unstudied effectiveness against any background. Obviously, the artist likes and admires her. She is vibrantly contemporary, with a mind of her own, a hundred varied interests, and a magnificent adaptability to whatever world she moves in. She finds it a complete joy to be a woman. She never pretends to be above fashion, indeed revels in it as her birthright, but her inner security prevails: fashion is never imposed on her, she never submits to the stupidly commonplace or extravagant. FLAIR enormously admires this Gruau woman, confident that she will assume an importance far beyond her place in fashion.'*<sup>4</sup>

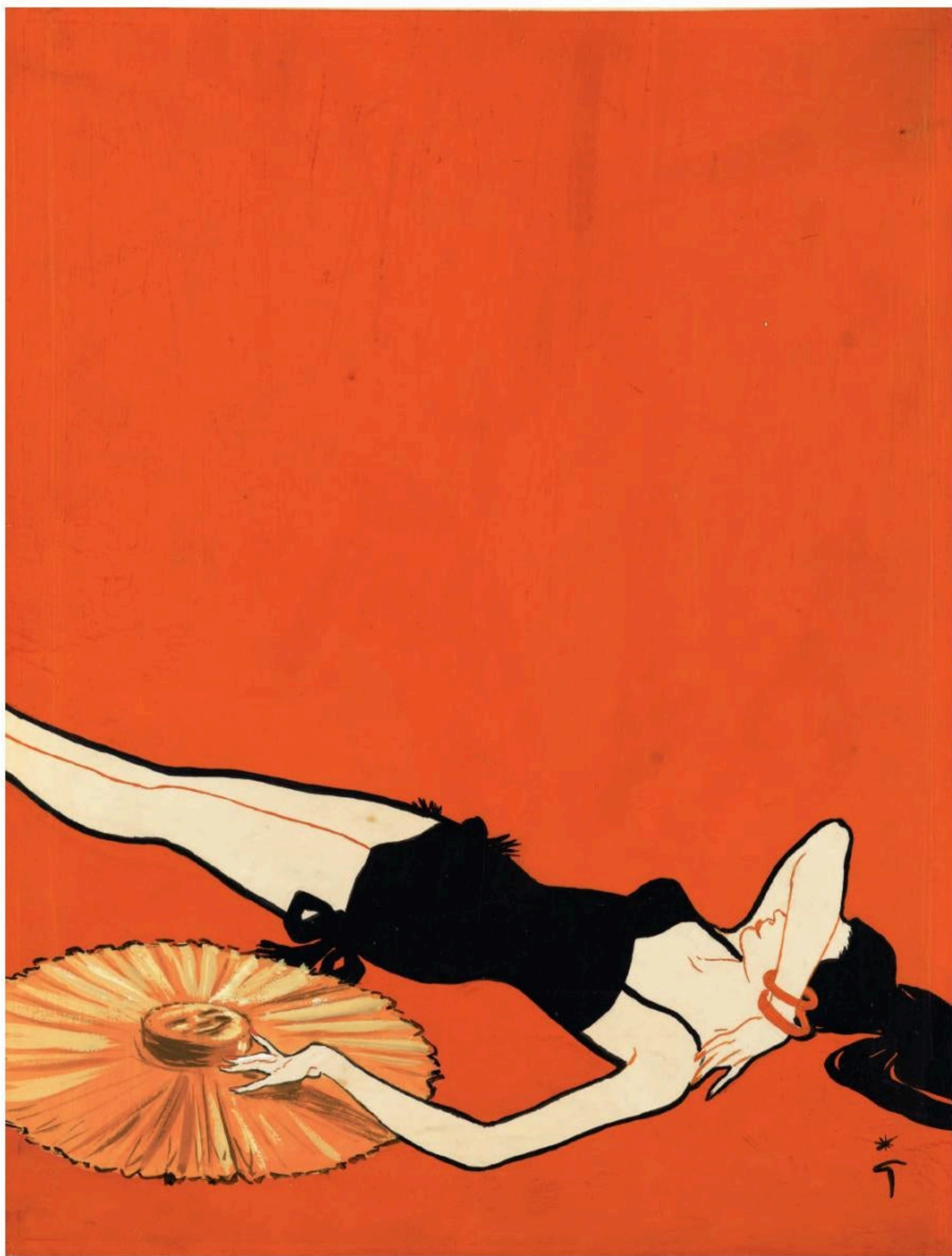


René Gruau in 1957.



1.







*Design for the Cover of Sir Magazine*

Brush and black ink, gouache, and green film, over a pencil underdrawing, on paper. Signed with the artist's initial \*G in black ink at the lower right.

410 x 287 mm. (16 1/8 x 11 1/4 in.) [sheet]

PROVENANCE: von Specht Fine Art GmbH, Berlin.

LITERATURE: *Sir: Men's International Fashion Journal*, No.4, 1964, reproduced on the cover.

Throughout his career, René Gruau produced numerous designs for the covers of fashion magazines, notably the publications *Vogue*, *International Textiles* and *L'Officiel de la Couture et de la Mode de Paris*, as well as the men's magazine *Club*, for which he designed several covers in the late 1940s and 1950s.

The present sheet is a design for the cover of a 1964 issue of the magazine *Sir: Men's International Fashion Journal* (fig.1), a quarterly trade publication devoted to male fashion. Published in Holland by the *International Textiles* group led by Ludwig Katz, the magazine aimed to report on the latest trends in menswear. Gruau produced many cover designs (fig.2), as well as illustrations, for *Sir* magazine in the 1950s, 1960s and 1970s. He is also thought to have actually designed some items of menswear.

Another design by Gruau for a cover for *Sir* magazine from 1964, of similar dimensions and technique, recently appeared on the art market in London<sup>1</sup>. Six cover drawings by Gruau for issues of *Sir* dated between 1960 and 1972 were exhibited in Holland in 1972<sup>2</sup>, and several others were recently shown in London<sup>3</sup>. Drawings for the covers of two issues of *Sir*, dating from 1957 and 1962, are illustrated in a recent monograph on Gruau<sup>4</sup>, and another appears in a recent survey of fashion illustration<sup>5</sup>.

In a text accompanying a recent exhibition devoted to the male image in Gruau's art, it was noted that 'On the surface, crafted in gouache and felt tip pen, Gruau's man is chiselled, groomed, suave and sophisticated. Suited and booted he is always dapper, sometimes depicted with a strategically dipped Trilby hat and occasionally accessorized with an umbrella or cigarette. He's the picture of simmering machismo. He's the man about town, a real-life James Bond in control of every situation he finds himself in.'<sup>6</sup>



1.



2.





\*  
9



*Woman with a Long Head Scarf: Design for the Cover of International Textiles Magazine*

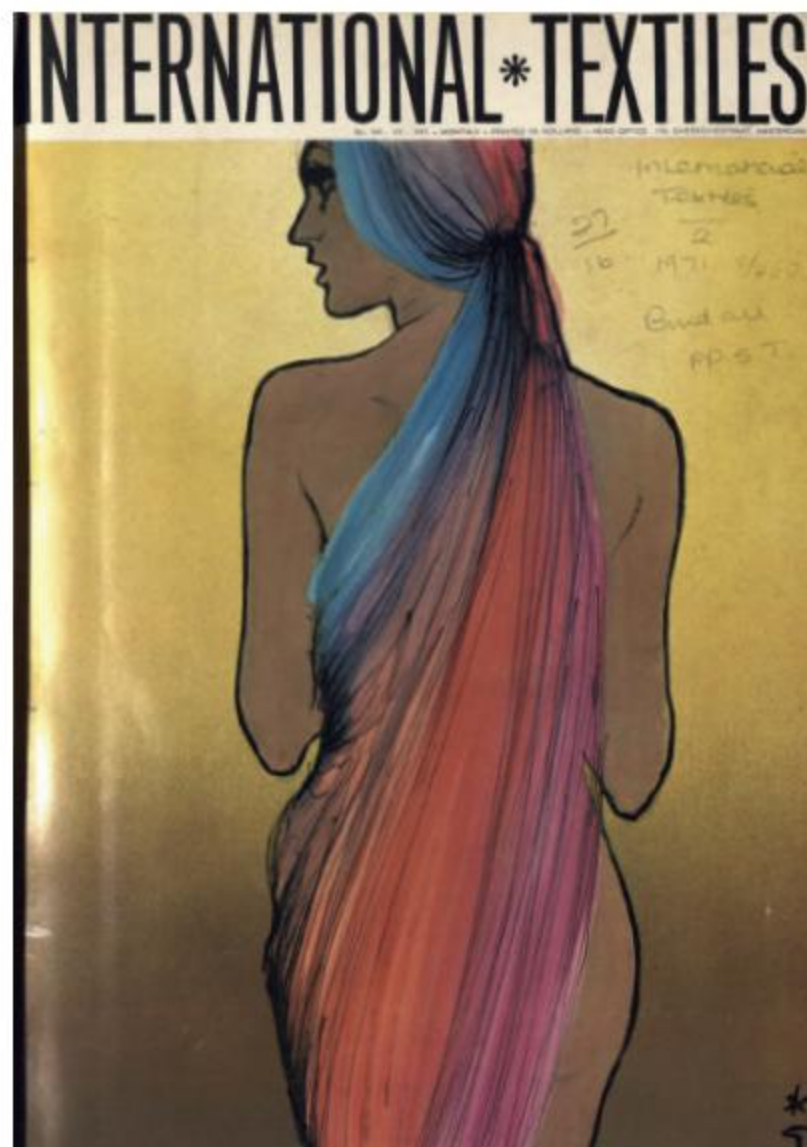
Gouache, watercolour, airbrush and black ink on paper. Signed with the artist's initial \*G in black ink at the lower right.

368 x 302 mm. (14 1/2 x 11 7/8 in.) [image]

424 x 340 mm. (16 5/8 x 13 3/8 in.) [sheet]

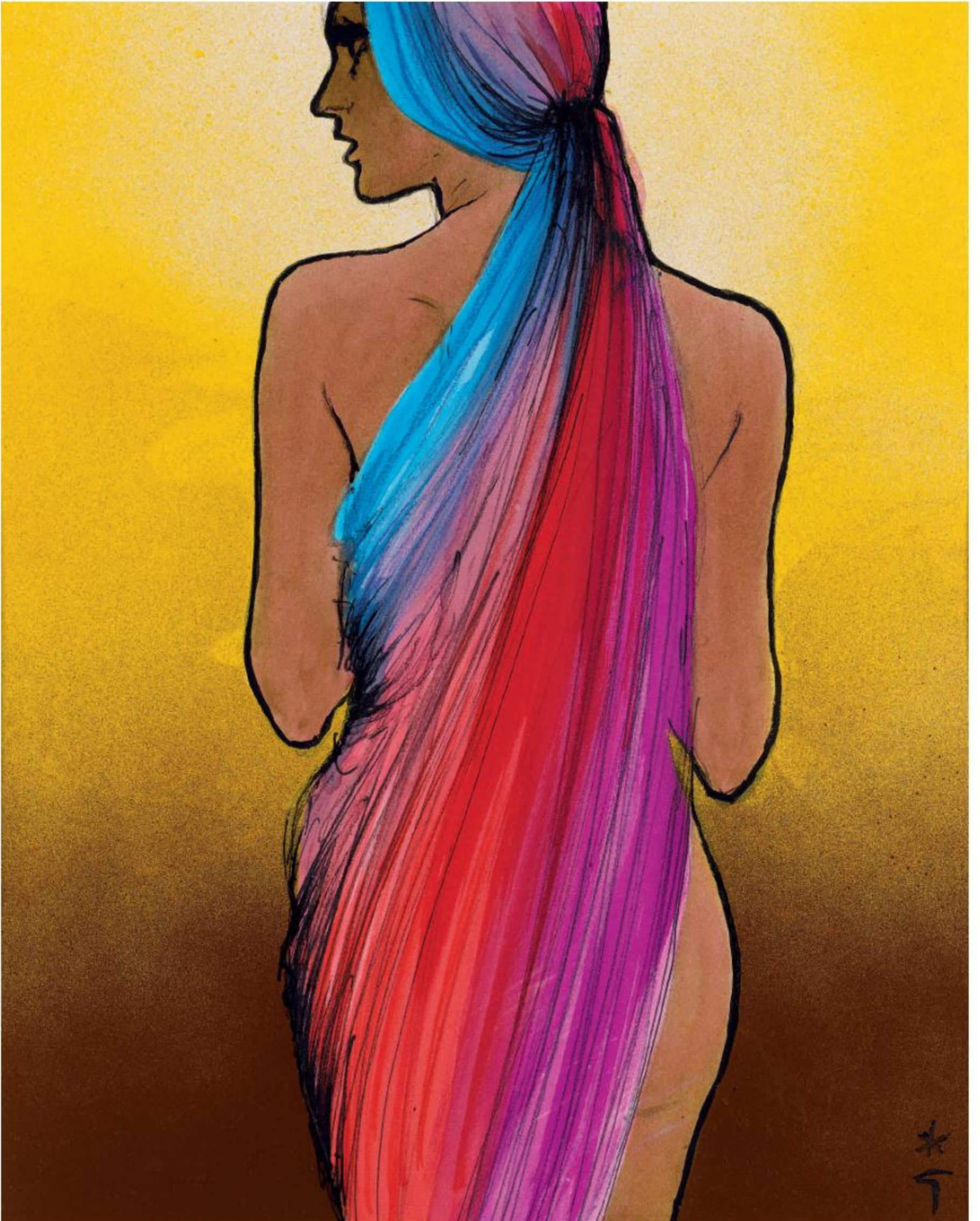
LITERATURE: *International Textiles*, July 1971, reproduced on the cover.

This is Gruau's design for the cover (fig. 1) of the July 1971 issue of the monthly magazine *International Textiles*. Founded by advertising manager Ludwig Katz in Amsterdam in 1933, and later also established in London, the magazine was aimed at manufacturers, and sought to forecast future trends and provide reports on couture shows. In its early years, while the British and Dutch offices still worked together, the publication included articles on macroeconomics and updates on export markets, as well as editorial and illustrated commentary on current fashions and textiles. With the onset of the Second World War, communication broke down between the two offices, although the magazine continued to be published in both locations under the same title. In 1946, however, the companies officially split, with the British magazine rebranded as *The Ambassador*. Between 1946 and 1986, Gruau was a regular contributor to the Dutch publication, *International Textiles*, producing bold, vibrant cover designs for almost every issue of the magazine, which ceased publication in 1988.



1.







*A Woman in a Union Jack Dress, Holding a Rose: Design for the Cover of International Textiles Magazine*

Gouache, watercolour and black ink on paper. Signed with the artist's initial \*G in black ink at the lower left.

363 x 300 mm. (14 1/4 x 11 7/8 in.) [image]

402 x 327 mm. (15 7/8 x 12 7/8 in.) [sheet]

LITERATURE: *International Textiles*, February 1973, reproduced on the cover.

This is a design for the cover of the February 1973 issue of the trade magazine *International Textiles* (fig. 1). Subtitled 'Britain into Europe', the issue examined the impact of Britain's entry into the European Economic Community earlier that year.

'I was practically born holding a pen between my fingers, I started tracing shapes which recalled women's legs at an age when female anatomy was not at all interesting to me. Probably I was not more than five or six years old. I think that it all came from the fact that when I was a child I loved to leaf through the Paris fashion magazines my mother left scattered around the house... I was fascinated by shapes, lines, graphic signs which lured my observing and precocious eye.' (René Gruau, in 1994).









*Woman in a White Dress: Design for the Cover of International Textiles Magazine*

Gouache, watercolour, brush and black ink on paper laid down on board. Signed with the artist's initial \*G in black ink at the lower right. A fragmentary sketch of a woman's torso and leg in red ink on the backing board.

328 x 255 mm. (12 7/8 x 10 in.) [image]

355 x 265 mm. (14 x 10 3/8 in.) [sheet]

LITERATURE: *International Textiles*, August 1985, reproduced on the cover.

A design for the cover of the August 1985 issue of the trade magazine *International Textiles* (fig. 1). This was, in fact, among the very last covers for the magazine to be designed by Gruau, who had produced bold, vibrant cover drawings for almost every issue of the monthly periodical since 1946.

As the gallerist William Ling has noted of Gruau's covers for *International Textiles*, 'the works show Gruau not only to be a brilliant creator of fashion imagery but also a genius of graphic composition. The body of work was made over an incredible 38 years and each one is fresh and original... Gruau's work for *International Textiles* is a perfect example of how illustration and graphic design can work in harmony. There is no sense that one dominates the other or that the illustration has been 'dropped in'. The illustration is woven into the composition and the two have become one.'









**FRANCIS WILFORD-SMITH, known as SMILBY**

Rugby 1927-2009 Ledbury

*Joker and a Suit of Cards: Cover Artwork for Punch Magazine*

Pen and ink and watercolour, with collaged paper, on Saunders board. Signed *smilby* in black ink at the lower left. Previously overlaid with a mount sheet inscribed *Cover for November 19<sup>th</sup>* in pencil in the bottom margin and *Title & price / in this colour* in pencil at the lower left, as well as dimensions and printing instructions. Also previously overlaid with a transparent sheet inscribed with the *Punch* logo and the price 9<sup>d</sup> in black ink.

291 x 235 mm. (11 1/2 x 9 1/4 in.) [image]

526 x 380 mm. (20 3/4 x 15 in.) [sheet]

PROVENANCE: The studio archive of the artist; Thence by descent.

LITERATURE: *Punch*, 19 November 1958, reproduced on the cover.

A British cartoonist, illustrator and graphic designer, with a career that spanned nearly fifty years, Francis Wilford-Smith began drawing cartoons while at school. After the Second World War, he enrolled in the Camberwell School of Art, and made a speciality of illustration and wood engraving. He began achieving recognition for his work as a cartoonist, with his drawings appearing in the satirical magazine *Punch*, and signed his work with the pseudonym 'Smilby'; a contraction of his surname with that of his wife, Pamela Kilby. By the early 1950s his cartoons were appearing regularly in *Punch*, as well as *Picture Post*, *Sketch* and *Spectator*, and later in the *Daily Telegraph* and *Playboy*. He also worked for publications in America and Europe, including *The New Yorker*, *Esquire*, *Look*, *The Saturday Evening Post*, *Lui*, *Paris-Match* and many others. As the artist's wife later recalled, 'Francis's method of work was to have a 'thinking day' each week. He would withdraw to the bedroom where there was a Victorian red-velvet chaise lounge and settle himself down with a flask...and a pile of books or magazines to leaf through for subject matter for cartoons...When a rough was agreed for publication – say a full-page, full-colour cartoon – he would spend a week to ten days before he was satisfied with the finish.'<sup>1</sup>

Wilford-Smith also worked as graphic designer and book illustrator, and served as a freelance consultant to advertising agencies, designing advertising campaigns for Boots, Guinness and ICI. He continued to draw until 1998, when the onset of Parkinson's disease forced him to stop, and died at the age of eighty-two. An obituary noted that, 'As a cartoonist Smilby cited his first artistic influence being André François but

he felt he also owed much to Saul Steinberg, Leslie Illingworth, Arthur Watts and the French Art Deco artists [André] Marty, [Georges] LePape, Charles Martin and [George] Barbier. He worked in Indian ink and Winsor & Newton Artists' watercolour on Saunders (or Daler) board or Arches watercolour paper.'<sup>2</sup> Wilford-Smith exhibited his cartoons and illustrations in galleries in London, Munich and New York, while his work is also represented in the collection of the Cartoonmuseum in Basel, Switzerland.

This is a rare cover design by Smilby for *Punch* magazine, and was published on 19th November 1958 (fig. 1). It was with *Punch* that the artist received his big break. When his first submission was accepted, after many failed attempts at the magazine, Russell Brockbank, the *Punch* editor at the time, wrote 'You've arrived' on his acceptance slip.<sup>3</sup>









**PABLO PICASSO**

Málaga 1881-1973 Mougins

*Picasso II*

Coloured crayons. Numbered II in pencil at the upper right.  
210 x 269 mm. (8 1/4 x 10 5/8 in.)

PROVENANCE: Charles Feld, Paris; His sale, Cheverny, Château de Cheverny [Rouillac], 15 May 1995, lot 595; Jacques Grange, Paris.

LITERATURE: Hélène Parmelin, *Les Dames de Mougins*, Paris, 1964, reproduced on the cover; Hélène Parmelin, *Picasso: Women. Cannes and Mougins, 1954-1963*, London, 1965, reproduced on the cover.

This drawing by Picasso was reproduced in facsimile for the cloth cover of Hélène Parmelin's book *Les Dames de Mougins*, published in Paris in 1964 in a limited edition of 150 copies. An English edition of the book was published in London the following year, with the same cover illustration and the title *Picasso: Women. Cannes and Mougins, 1954-1963*. Parmelin, a novelist, art critic and journalist, was married to Picasso's close friend, the painter Edouard Pignon, and the couple spent countless days at the artist's home in Mougins, where he lived with his second wife Jacqueline until his death in 1973.

Parmelin begins her book by stating that 'I have had the good fortune, the priceless experience of being alone for hours in Picasso's studios at Mougins, entirely caught up in all those things which were entering my mind, invading it from all sides, without having to speak to anyone, without having to put my spontaneous feelings into words, without those awkward moments when you feel obliged to say something – whether right or wrong – to a painter as he shows you his canvases. For hours I was alone in those studios, exalted, moved as I had never been before, finding myself entirely on my own, my thoughts free to swim wherever and however they liked in the ocean of his thoughts.'<sup>1</sup> Picasso's time in Cannes and Mougins, from 1954 until his death, were some of the most productive years of his career. As Parmelin describes one of her visits to Mougins, 'Picasso, Jacqueline, and I had spent the last hour in the top studio at Mougins, looking at all the paintings of women assembled there – the Women of Mougins – looking at them one by one, in groups of four or five at a time, closing our eyes to all the other works...In Picasso's mind, the works in this book are intended to express, in their own way, the living truth of his work: that is to say the work in progress, the thousand works in progress in all materials, the studios quite bare, quite full, as they are around him when he is working. They are what he calls the "intimate secrets of a studio."<sup>2</sup>

This drawing, reproduced and printed on the cloth cover of *Les Dames de Mougins*, is one of nineteen versions of Picasso's name, all drawn by the artist in coloured crayons, that were conceptualized for the project, and were all later in the collection of the publisher Charles Feld<sup>3</sup>. Throughout the book, each section of text begins with a letter drawn by Picasso, which he also created specifically for this project<sup>4</sup>.

The present sheet was one of several drawings by Picasso belonging to Charles Feld, a friend of the artist who established a publishing house, Éditions du Cercle d'Art, in Paris in 1950. Dedicated to high quality art books, Éditions du Cercle d'Art produced some twenty books with or illustrated by Picasso<sup>5</sup>. During the 1960s Feld published a dozen books devoted to the artist, including three by Hélène Parmelin; *Les Dames de Mougins* (1964), *Le Peintre et son modèle* (1965) and *Notre Dame de Vie* (1966). In an essay accompanying a book of Picasso's drawings of the period 1966-1968, published in 1969, Charles Feld wrote of the artist that, 'He creates his own visual reality out of his thoughts and feelings. His art expresses the experiences and impressions that have touched and influenced his life. Thus, comic and tragic aspects of the world exist in his oeuvre side by side, heightened by the sureness and lightness of touch that he brings to his drawings.'<sup>6</sup>







**PAUL HOGARTH, R.A.**

Kendal 1917-2001 Cirencester

*Chicago Skyline*

Watercolour, pen and black ink and grey wash, over an underdrawing in pencil, on thick white paper. Signed and titled *Paul Hogarth Chicago Skyline* in black ink at the lower left.

407 x 588 mm. (16 x 23 1/8 in.) [sheet]

LITERATURE: Paul Hogarth and Stephen Spender, *America Observed*, New York, 1979, illustrated pp.84-85.

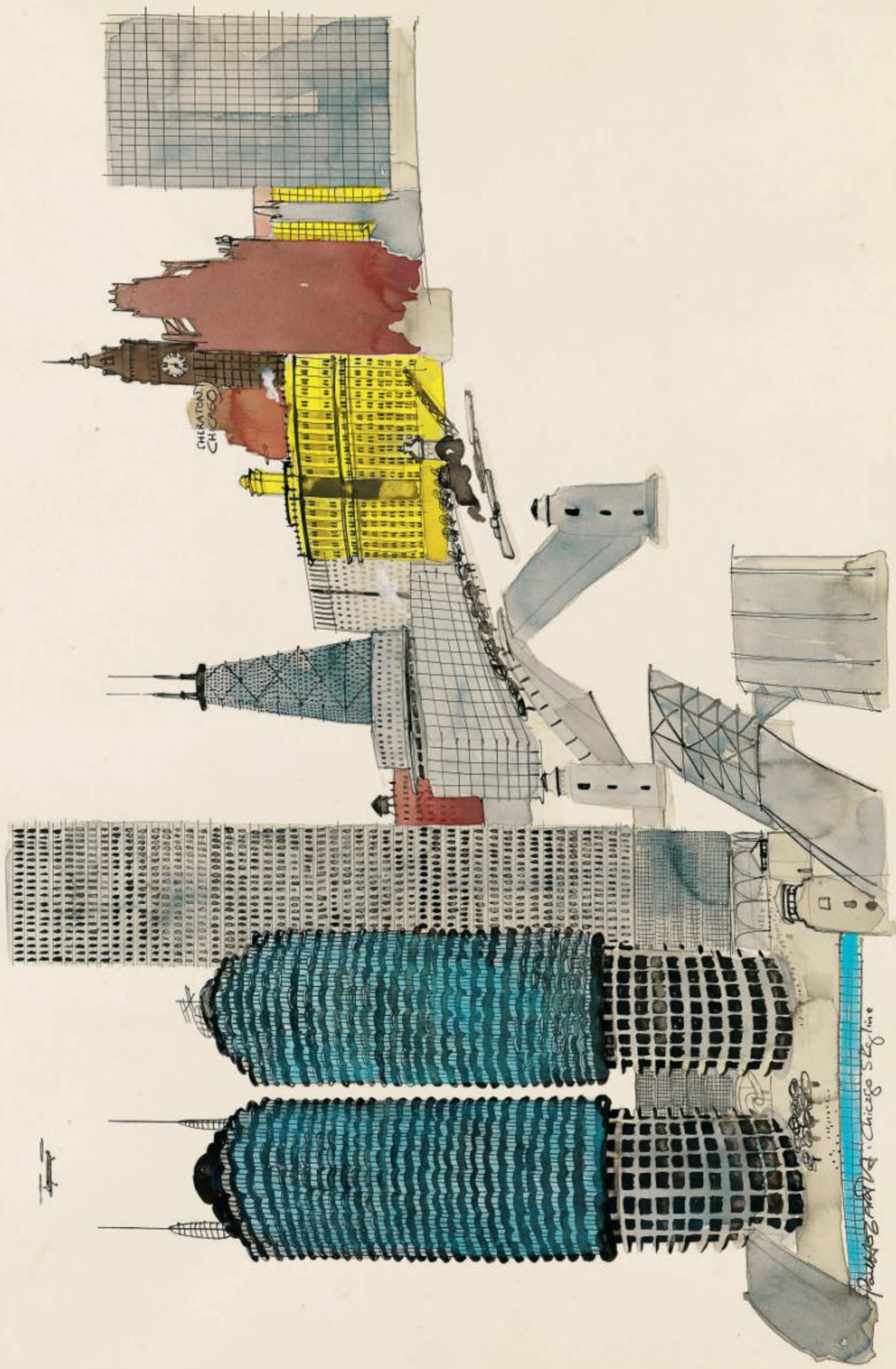
Born Arthur Paul Hogarth in Kendal in Cumbria, Paul Hogarth studied at the Manchester College of Art and at St. Martin's School of Art in London. Active as a watercolourist and printmaker, he was best known for the drawings and watercolours made on his extensive travels, many of which were used to illustrate books that he published. Hogarth also enjoyed a successful career as an illustrator. Beginning in 1962, he drew the covers for all of the novels of Graham Greene, published by Penguin Books, and developed a close friendship with the author. (He also illustrated books by Lawrence Durrell, Robert Graves and John Betjeman, among others.) Hogarth's first one-man exhibitions were held in London in 1952 and 1953. A visiting Lecturer at the Royal College of Art, he became an Associate of the Royal Academy in 1974 and an Academician in 1984. He was awarded an O.B.E. in 1989. Drawings and watercolours by Paul Hogarth are in the collections of the British Museum, the Victoria and Albert Museum and the Tate in London, as well as the Fitzwilliam Museum in Cambridge and the Yale Center for British Art in New Haven, CT.

This large watercolour may be dated to 1978, and appears as a double-page illustration in Hogarth's book *America Observed*, with text by Stephen Spender, published in 1979. As Spender writes, in the text which accompanies the present drawing, *'The real and lasting triumph of Chicago is that the area extending a few miles inland from the lake and seven or eight miles along its shore contains a historic anthology of the most splendid architecture in America...But marvelous as certain buildings are, what makes Chicago so impressive is the placing of these buildings near the lake. Once I happened to fly from New York to Chicago on a bright winter day, and from the air the skyscrapers looked like formations of rock crystal glittering in the sunshine and arranged along the edge of a frosted mirror, the frozen and snow-swept lake; beyond these crystal towers the vast gridded lines of black streets and slum houses looked like latticework seen through encrustations of frost magically beautiful. Although one rarely sees it in the sparkling snow-white innocence of that particular morning, Chicago is architecturally successful in setting up great vertical towers near the lake, contrasting with the texture of the water the horizontality of the plains. Although in one of the flattest parts of America, the buildings – just because there is such a concentrated battery – project elevation and suggest, when one is on the ground, views from high up. And if one does go high up, one sees by day the immense luminous shield of the lake laid against the shore of roads and parks and buildings, and by night the endless moving sparkling chains of lights of cars against the lakeside towered over by golden luminous skyscrapers.'*<sup>1</sup>

A smaller variant of this watercolour, of vertical orientation and showing just the left half of the composition, is in a private collection<sup>2</sup>, and was used as an illustration for Nigel Buxton's guidebook *America*, published in 1979<sup>3</sup>.

As the architectural historian Peter Blake has noted of the artist, *'Paul Hogarth is not exactly a recorder of architecture, he is a lover of buildings. He idealises them, romanticizes them, makes fun of them, and ultimately identifies with them. His drawings and watercolour washes are like love letters to buildings; and, like love letters, they exaggerate. They make you smile. Not many artists know how to get a building to make you smile. Hogarth knows.'*







**LARS HOKANSON**

Philadelphia 1942-2012 Philadelphia

and

**FRANCES CICHETTI**

Dates unknown

*Lion and Lamb: Two Designs for a Cover for The New Yorker Magazine*

a. Watercolour, gouache and black ink and black wash on thick paper. Signed *Hokanson / Cichetti* in pencil near the lower right. Inscribed *crop* in pencil at the top left.

252 x 392 mm. (9 <sup>7</sup>/<sub>8</sub> x 15 <sup>1</sup>/<sub>2</sub> in.) [image]337 x 457 mm. (13 <sup>1</sup>/<sub>4</sub> x 18 in.) [sheet]

b. Watercolour and black ink on onionskin paper. Signed *Hokanson / Cichetti* in black ink near the lower right. Inscribed *crop* in pencil at the top right.

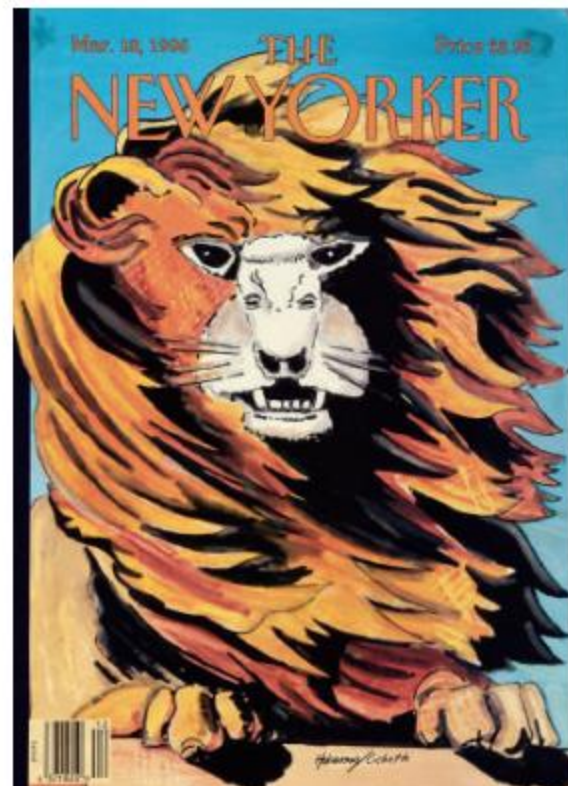
232 x 292 mm. (9 <sup>1</sup>/<sub>8</sub> x 11 <sup>1</sup>/<sub>2</sub> in.) [image]265 x 347 mm. (10 <sup>3</sup>/<sub>8</sub> x 13 <sup>5</sup>/<sub>8</sub> in.) [sheet]

LITERATURE: *The New Yorker*, 18 March 1996, a variant of this composition reproduced on the cover.

A contemporary American illustrator, Lars Hokanson worked mainly as a freelance artist. He was a talented illustrator for magazines and books, and was also active as a painter, lithographer and wood engraver. Among his public works are a series of large murals in the theatre of the Yogi Berra Museum and Learning Center in New Jersey. Early in Hokanson's career, he often worked in tandem with his first wife Lois, mainly on book illustrations. Among the books he illustrated were editions of Jules Verne's *A Journey to the Center of the Earth* (1995) and Nathaniel Hawthorne's *Twice-Told Tales* (2000). Hokanson later married Frances Cichetti, with whom he also continued to occasionally collaborate. Hokanson and Cichetti contributed designs for two covers for *The New Yorker*, in March and August 1996. The present pair of drawings – depicting a well-known turn of phrase in America, referring to the changing of winter into spring, from March to April, as '*in like a lion, out like a lamb*' – were used for the cover for *The New Yorker* of 18 March 1996. Although the larger gouache design is the finished work, the artistic director of the magazine chose to use the related sketch (no.50b), drawn on onionskin paper, in which the image is slightly different, as the final cover design (fig.1).



50b.



1.











## NOTES TO THE CATALOGUE

### No.1

#### Théophile-Alexandre Steinlen

1. Phillip Dennis Cate and Susan Gill, *Théophile-Alexandre Steinlen*, Layton, 1982, pp.36-38.
2. Phillip Dennis Cate, 'Steinlen' [book review], *Print Quarterly*, September 2009, p.319.
3. See, for example, Turin, Galleria Civica d'Arte Moderna, *Théophile-Alexandre Steinlen (Losanna 1859 - Parigi 1923) illustratore e testimone della società europea di fine secolo*, exhibition catalogue, 1980, illustrated p.42, fig.46 (where dated c.1894).
4. Kochno sale ('Collection Boris Kochno, appartenant à Monsieur et Madame Vladimir Augenblick'), Monaco, Sotheby's, 11-12 October 1991, lot 1.
5. Susan Gill, 'Steinlen's Prints: Social Imagery in Late 19th-Century Graphic Art', *The Print Collector's Newsletter*, March-April 1979, pp.8 and 11.

### No.2a

#### Gisbert Combaz

1. This watercolour was once part of the remarkable collection of late 19th and early 20th century Belgian graphic art assembled by Louis and Berthe Wittamer-De Camps, the owners of the town house known as the Hôtel Solvay on the Avenue Louise in Brussels. A masterpiece of Belgian Art Nouveau architecture and interior decoration, the Hôtel Solvay was the work of the architect and designer Victor Horta, and was built between 1895 and 1900. The house was acquired by the Wittamer family in the 1950s and remains a private home today, with its unique furnishings intact. Berthe Wittamer was a pupil of Gisbert Combaz, and she and her husband became avid collectors of his work.
2. Block, *op.cit.*, p.53.
3. Block, *op.cit.*, p.54, fig.61 and p.124, no.4a. The drawing, in a private collection in Brussels, is drawn in yellow, orange and green watercolour, and measures 350 x 220 mm.

### No.2b

#### Gisbert Combaz

1. Other impressions of the present poster are today in the collections of the Bibliothèque Royale de Belgique in Brussels, the Musée Communal d'Ixelles in Ixelles and the Jane Voorhees Zimmerli Art Museum at Rutgers University in New Jersey.
2. Block, *op.cit.*, p.54, fig.61 and p.124, no.4a. The drawing is in a private collection in Brussels.
3. Block, *op.cit.*, p.53.
4. Oostens-Wittamer, *La Belle Époque, op.cit.*, 1970-1971, p.24, no.17; Block, *op.cit.*, p.124, no.5, illustrated p.55, fig.63. The lithographic poster, measures 1980 x 1000 mm., adds green and grey tones to the blue and orange of the earlier version, as well as the name of the boat, Argo.
5. Block, *op.cit.*, p.124, no.6, illustrated p.56, fig.64 and on the frontispiece. The poster measures 250 x 350 mm. This was one of the first works by Combaz acquired by a public collection in Belgium, when it was bought from the 1897 exhibition of La Libre Esthétique by the Baron de Haulleville, director of the Musée des Arts Décoratifs et Industriels in Brussels.
6. Block, *op.cit.*, pp.49 and 73.

### No.3

#### Alphonse Mucha

1. Petr Wittlich, 'Breakthrough in Paris: Parisian Posters', in Sarah Mucha, *Alphonse Mucha*, London, 2005, p.41.
2. Jack Rennert and Alain Weill, *Alphonse Mucha: The Complete Posters and Panels*, Boston, 1984, pp.80-81, no.14; Jack Rennert, *Mucha: La Collection Ivan Lendl*, exhibition catalogue, Paris, 1989, pp.56-57, no.46; Jack Rennert, 'Would Mucha Have Made It on Madison Avenue?', in Victor Arwas, Jana Brabcová-Orliková and Anna Dvořák, *Alphonse Mucha: The Spirit of Art Nouveau*, exhibition catalogue, San Diego and elsewhere, 1998, p.59, fig.10; Alain Weill, *The Art Nouveau Poster*, London, 2015, illustrated p.114; Tomoko Sato, *Alphonse Mucha*, exhibition catalogue, Rome, 2016, illustrated p.75.
3. 'Une belle jeune fille de Mucha annonce la publicité d'un vaporisateur de parfum, une nouveauté à l'époque si l'on en croit le texte qui précise que le flacon diffuse 'automatiquement' le parfum. Cette composition est l'une des premières à illustrer ce que deviendrait les caractéristiques graphiques de Mucha: une jeune fille aux cheveux flottants, une robe dont chaque pli est minutieusement réalisé, un cercle en mosaïque et rosaces décoratives en arrière-plan, une typographie soignée qui complète le thème de l'affiche en enfin de doux coloris.'; Rennert, *ibid.*, 1989, p.57, under no.46.
4. *Drawings of Mucha: 70 Works by Alphonse Maria Mucha*, Mineola, 1978, illustrated p.43. The dimensions of the drawing are 17 x 12 in.
5. Tomoko Sato, *Alphonse Mucha: In Quest of Beauty*, exhibition catalogue, Bournemouth and elsewhere, 2015, illustrated p.40 and on the cover.
6. Sato, *ibid.*, 2015, illustrated p.41; Sato, *op.cit.*, 2016, illustrated p.76.



7. Wittlich in Mucha, *op.cit.*, illustrated p.54.
8. Darmstadt, Mathildenhöhe, *Alfons Mucha 1860-1939*, exhibition catalogue, 1980, p.129, no.73; Rennert and Weill, *op.cit.*, pp.384-385, no.A.5. The drawing, executed in pencil, pen and black ink, measures 610 x 420 mm.

#### No.4

##### Alphonse Mucha

1. Petr Wittlich, 'Breakthrough in Paris: Parisian Posters', in Sarah Mucha, *Alphonse Mucha*, London, 2005, illustrated p.62.
2. Victor Arwas, Jana Brabcová-Orliková and Anna Dvořák, *Alphonse Mucha: The Spirit of Art Nouveau*, exhibition catalogue, San Diego and elsewhere, 1998, p.210, under no.57 (entry by Jana Brabcová-Orliková).
3. Paris, Grand Palais, *Mucha 1860-1939: peintures - illustrations - affiches - arts décoratifs*, exhibition catalogue, 1980, unpaginated, no.94; Darmstadt, Mathildenhöhe, *Alfons Mucha 1860-1939*, exhibition catalogue, 1980, p.146, no.98. The dimensions of the drawing, executed in black chalk and black ink, are 345 x 470 mm.
4. Jiri Mucha, Marina Henderson and Aaron Scharf, *Alphonse Mucha: Posters and Photographs*, London, 1971, p.29, fig.21; Paris, Grand Palais, *ibid.*, unpaginated, no.95; Darmstadt, *ibid.*, p.146, no.99; Arwas, Brabcová-Orliková and Dvořák, *op.cit.*, p.210, no.57. The drawing measures 473 x 629 mm.

#### No.5

##### Maurice Boutet de Monvel

1. As one Viennese critic recalled of Boutet de Monvel some years later, 'This man has become indispensable in Vienna, where he has played a vital role over the past few years...He and [Eugène] Grasset have practically shaped our young illustrators; yet he has remained completely unknown in central Europe; only a few Viennese painters who are 'in the know' possess his books, almost as though they were a well-kept secret.'; Ludwig Hevesi, *Acht Jahre Secession*, Vienna, 1906, p.200; quoted in translation in Stéphane-Jacques Addade, *Bernard Boutet de Monvel: At the Origins of Art Deco*, Paris, 2016, p.39.
2. Anon., 'Boutet de Monvel', *Brush and Pencil*, February 1899, p.266.
3. Inv. AFF 1642; Printed by Imprimerie F. Champenois, the poster, with dimensions of 1004 x 676 mm., is illustrated at <http://parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/societe-des-aquarellistes-francais-19eme-exposition-72-avenue-des-champs#infos-principales>.
4. *Société d'Aquarellistes Français. Treizième exposition: Catalogue*, Paris, 1891, unpaginated, under Boutet de Monvel, no.33.

#### No.6

##### Auguste Roubille

1. E. A. Taylor, 'Studio-Talk', *The Studio*, June 1914, p.66.

#### No.7

##### Carton Moore-Park

1. Charles Hiatt, 'The Work of Carton Moore Park', *The Studio*, December 1900, pp.171 and 175.
2. *Ibid.*, p.174.
3. Hiatt, *op.cit.*, p.174.

#### No.8

##### Georges-Antoine Rochegrosse

1. Laurent Houssais, *Georges-Antoine Rochegrosse: Les fastes de la décadence*, exhibition catalogue, Moulins, 2013-2014, pp.20-21, fig.9 and pp.34-35, no.6.
2. *Ibid.*, pp.36-37, no.7.

#### No.9

##### Georges de Feure

1. 'Aquarelles de M. Lefeure', *L'Art Français*, 31 March 1894; quoted in translation in Ian Millman, 'From Baudelaire to Bing: Aesthetic Orientations in the Symbolism and Art Nouveau of Georges de Feure', in Ian Millman, *Georges de Feure 1868-1943*, exhibition catalogue, Amsterdam, Van Gogh Museum, 1993-1994, p.11.
2. Philippe Julian, *The Symbolists*, London, 1973, p.231, under no.40.
3. De Feure was known to be a habitué of the racecourses at Longchamp and Chantilly.



#### No.10

##### Louis Welden Hawkins

1. 'talisman de longues heures, que nul regard ne peut épuiser'; in a letter from Mallarmé to Hawkins, 8 April 1896; quoted in translation in Lucas Bonekamp, *Louis Welden Hawkins 1849-1910*, exhibition catalogue, Amsterdam and Zwolle, 1993, p.41, under no.10.
2. Bonekamp, *ibid.*, p.46, fig.34.
3. Inv. 2009.1493; Paris, Musée du Petit Palais(?), and elsewhere, *Le Symbolisme et la femme*, exhibition catalogue, 1986, p.77, no.28 (entry by Gilles Almy); Bonekamp, *op.cit.*, pp.46-48, no.13b; New York and London, Stephen Ongpin Fine Art, *Master Drawings*, 2008, no.43. The drawing, in black chalk and pencil on light brown paper, measures 432 x 238 mm.
4. Bonekamp, *op.cit.*, pp.48-49, nos.13c-13e.
5. Bonekamp, *op.cit.*, p.47, no.13a.
6. Bonekamp, *op.cit.*, p.17, fig.13.
7. Bonekamp, *op.cit.*, pp.17-18 and 46.
8. Bonekamp, *op.cit.*, p.53, no.16; Anonymous sale, Versailles, Hôtel des Ventes du Château, Eric Pillon Enchères, 28 June 2009, lot 42.

#### No.11

##### Howard Chandler Christy

1. S. J. Woolf in *The New York Times*, 18 January 1948; Quoted in Norris F. Schneider, *Howard Chandler Christy*, Zanesville, 1975, p.10.
2. Mimi C. Miley, 'The Artist: Life and Work', in Allentown, Allentown Art Museum, *Howard Chandler Christy: Artist/Illustrator of Style*, exhibition catalogue, 1977, unpaginated (p.8).

#### No.12

##### Alfredo Baruffi

1. Vittorio Pica, 'Two Italian Draughtsmen. Alfredo Baruffi and Alberto Martini', *The Studio*, March 1905, p.139.
2. Romualdo Pantini, 'Some Modern Italian Artists', *The Studio*, April 1901, p.169.
3. Pica, *op.cit.*, 1905, pp.138-140. The writer added that 'Now that Baruffi has attained such a high degree of excellence in the ornamentation of books, it is to be hoped that he will not be diverted from the right path into other less suitable fields, such as for instance that of caricature, or of poster...'.  
Pica, *op.cit.*, 1905, p.140.
4. Vittorio Pica, 'I giovani illustratore Italiani: Alfredo Baruffi', *Emporium*, November 1904, pp.372-385.
5. Pica, *op.cit.*, 1905, p.140.

#### No.13

##### Sergius Hruby

1. The magazine devoted a special issue to Professor Sergius Hruby's work in November 1927.

#### No.14

##### Carlos Schwabe

1. Philippe Jullian, 'Introduction', in London, Hayward Gallery and Liverpool, Walker Art Gallery, *French Symbolist Painters: Moreau, Puvis de Chavannes, Redon and their followers*, exhibition catalogue, 1972, p.11.
2. A study of Schwabe's illustrations for the *Paroles d'un croyant*, with reproductions of several of them, is found in Jean-David Jumeau-Lafond, *Carlos Schwabe: Symboliste et visionnaire*, Courbevoie, 1994, pp.136-145. A handful of copies of the book were sold with individual original drawings by Schwabe.
3. 'Recueil que le même Meunier revêtit en 1924 d'une extraordinaire relieure de cuir ciselé à la tête de moine et aux lys et qu'il fit précéder, une fois n'est pas coutume, d'une page de commentaire personnel dont voici un passage: 'Ces visions des tourments présents, ces rêves du bonheur future, où Lammenais rencontre Dante, son frère dans la foi, la haine et la gloire, M. Carloz Schwabe les a si parfaitement comprises qu'il nous les fait éprouver à notre tour par la magie de son dessin. Son sentiment de la douleur et de la volupté mystique se sont donné libre carrière dans l'illustration de cet ouvrage où se trouvent comme dans son oeuvre, une âme orgueilleuse, irritée et souffrante, prête cependant à succomber sous le poids délicieux des larmes et l'extase amoureuse de la foi.'; Quoted in Jean-Daniel Candaux, 'Les Manuscrits et dossiers littéraires chez le relieur bibliophile: un coup d'oeil sur la collection Charles Meunier', in Luc Fraisse, ed., *Travaux de Littérature. Le manuscrit littéraire: Son statut, son histoire, du Moyen Âge à nos jours*, Paris, 1998, p.376.

#### No.15

##### Joseph Southall

1. Hannah Spooner, 'Pure painting: Joseph Southall, Christiana Herringham and the Tempera Revival', *The British Art Journal*, Summer 2003, p.51.



**No.16a****Bernard Boutet de Monvel**

1. Eugène Marsan, 'La Belle Canne', *Gazette du Bon Ton*, December 1920, p.317; Stéphane-Jacques Addade, *Bernard Boutet de Monvel: At the Origins of Art Deco*, Paris, 2016, illustrated p.135.
2. Marsan, *ibid.*, p.320.

**Nos.16b-16c****Bernard Boutet de Monvel**

1. Roger Boutet de Monvel, 'Les Masculines', *Gazette du Bon Ton*, May 1922, illustrated pp.102-103.
2. *Ibid.*, illustrated p.101.
3. 'Il y a celles qui se promènent dans les rues en réclamant le vote pour les femmes, celles qui crèvent les toiles dans les musées...ou qui s'obstinent à mourir de faim lorsqu'on les met en prison...L'avouerai-je, pour ma part, je réserve mes préférences aux dames qui se bornent à traduire par le costume leurs goûts et leurs sentiments.'; Boutet de Monvel, *op.cit.*, p.101.
3. 'nul ne me persuadera que le ski et le bobsleigh ne doivent pas leur succès à ce que précisément ils offrent aux femmes une occasion magnifique de se déguiser en hommes.'; Boutet de Monvel, *op.cit.*, p.103.
4. 'De même lorsqu'on monte à cheval, il importe aujourd'hui de monter à califourchon, et cela malgré les périls auxquels on s'expose.'; Boutet de Monvel, *op.cit.*, p.104.
6. Gordon N. Ray, *The Art Deco Book in France*, Charlottesville, 2005, p.29.
7. Stéphane-Jacques Addade, *Bernard Boutet de Monvel: At the Origins of Art Deco*, Paris, 2016, p.139.

**No.16d-16e****Bernard Boutet de Monvel**

1. Roger Boutet de Monvel, 'Pour les Fils de Familles', *Gazette du Bon Ton*, January-February 1920, p.12.
2. Henri Franz, 'Studio-Talk', *The Studio*, October 1910, p.66.
3. Henry Bidou, 'La peinture absolue', *Gazette du Bon Ton*, March 1920, p.41.
4. Léonce Rosenberg had presented an exhibition of Metzinger's Cubist paintings at l'Effort Moderne, at 19 rue de la Baume in Paris, in January 1919.
5. 'Il ne faut pas copier. Monsieur, il fait peindre l'essence même des êtres, et leur prototype éternel.'; Bidou, *op.cit.*, p.39.
6. Illustrated in Stéphane-Jacques Addade, *Bernard Boutet de Monvel*, Paris, 2001, p.178. The drawing, in black chalk and watercolour, measures 190 x 250 mm.

**No.18****André Devambez**

1. Michel Ménégos, *André Devambez (1867-1944): Présentation d'une donation*, exhibition catalogue, Beauvais, 1988, p.82, under no.138.
2. *Catalogue illustré du Salon de 1900*, no.437, illustrated p.256. What may be the same painting, or a variant of it, appeared at auction in 2010 in Argentina (Anonymous sale, Buenos Aires, J. C. Naón y Cia., 1 December 2010, lot 106). The diameter of the painting is 60 cm.

**No.19****Arthur Rackham**

1. A. L. Baldry, 'Arthur Rackham, Painter and Illustrator', *The Bookman*, December 1906, pp.128-130.
2. Nathaniel Hawthorne, 'The Gorgon's Head', *A Wonder-Book for Girls & Boys*, Boston, 1892, p.7.
3. Fred Gettings, *Arthur Rackham*, London, 1975, pp.139 and 141.
4. Rodney Engen, *Arthur Rackham*, exhibition catalogue, Dulwich, 2002-2003, p.119, under no.103.
5. Inv. 1967,1014.135; Sheffield, Graves Art Gallery, and elsewhere, *Arthur Rackham 1867-1939: Illustrations, Drawings and Watercolours*, exhibition catalogue, 1979-1980, p.18, no.50, illustrated; Engen, *op.cit.*, p.119, no.103. The drawing measures 356 x 545 mm.
6. James Hamilton, *Arthur Rackham: A Life with Illustration*, London, 1990, illustrated p.18. The drawing, in pen and ink and watercolour, measures 391 x 284 mm.
7. *Ibid.*, illustrated p.124. The dimensions of the drawing, in pen and ink with watercolour, are 217 x 160 mm.



8. Hamilton, *op.cit.*, illustrated pp.12-13. The drawing measures 310 x 300 mm.
9. Arthur Rackham, *Arthur Rackham's Book of Pictures*, London, 1913, pl.10.
10. Gettings, *op.cit.*, p.133, fig.112.

**No.21**  
**George Barbier**

1. 'George Barbier joint le tact à la précision; il préfère (chose rare de nos jours) le goût à la singularité et la grâce au caractère; il ne cherche jamais à forcer l'attention mais à apprivoiser le plaisir; il a su toujours se tenir à égale distance du pastiche machinal et de la déformation arbitraire...qu'on dirait presque qu'il travaille hors du monde moderne, dans la sécurité silencieuse et protégée d'un atelier à la fois boudoir, cabinet d'amateur et bibliothèque.'; Jean-Louis Vaudoyer and Henry Babou, ed., *Les Artistes du Livre: George Barbier*, Paris, 1929, p.46.
2. Gordon N. Ray, *The Art Deco Book in France*, Charlottesville, 2005, pp.35-36 and p.46.

**No.22**  
**Pierre Brissaud**

1. 'Beau Brummels of the Brush', *Vogue*, 15 June 1914, p.37.
2. 'Contents for September 1, 1927', *Vogue*, 1 September 1927, p.39.

**No.23**  
**Achille-Lucien Mauzan**

1. Victoria de Grazia, *Victoria, Irresistible Empire: America's Advance Through Twentieth Century Europe*, Cambridge, 2009, p.258.
2. Mirande Carnévalé-Mauzan, *Achille Mauzan 1883-1952, L'Oeuvre complet (Catalogue raisonné)*, Gières, 2001, p.123, no.A268. The dimensions of the poster are 200 x 140 mm.
3. *Ibid.*, illustrated p.257.

**No.24**  
**Gerald Mac Spink**

1. Dieter W. Hopkin and Beverley Cole, 'The Railway Poster in Britain', *Japan Railway & Transport Review*, September 1998, pp.23-24.

**No.25**  
**Paul Bonet**

1. Georges Blaizot, *Masterpieces of Modern French Bindings*, New York, 1947, pp.xv-xvi.
2. Paul Bonet, *Carnets 1924-1971: Répertoire complet, descriptif et bibliographique de toutes ses relieures*, Paris, 1981.

**No.26**  
**André Edouard Marty**

1. David Downton, *Masters of Fashion Illustration*, London, 2010, p.39.
2. 'Blasée comme tout le monde, blasé de la douleur des autres, je m'ennuyais.'
3. 'Dans les îles Margât où nous fûmes un jour prendre le thé, je n'oublierais jamais comment Lydia, tandis que son mari restait à causer au loin, se mit à chanter pour elle même des paroles d'un air tzigane, mineur et lent, joué dans les bosquets par d'invisibles musiciens.'
4. Jean Dulac, *Les artistes du livre*, Paris, 1930; quoted in translation in London, Julian Hartnoll, *Andre E. Marty 1882-1974*, exhibition catalogue, 1977, unpaginated.
5. Paris, Galerie du Luxembourg, *op.cit.*, no.56 ('Choeur russe', measuring 170 x 270 mm.) and no.58 ('Le Rêve', measuring 180 x 180 mm.).

**No.28**  
**Romain de Tirtoff, called Erté**

1. Stella Blum, ed., *Designs by Erté: Fashion Drawings and Illustrations from "Harper's Bazar"*, New York, 1976, p.v.



**No.29**

**Romain de Tiroff, called Erté**

1. Quoted in David Downton, *Masters of Fashion Illustration*, London, 2010, p.58.
2. Rosalind Ormiston, *Erté: Art Deco Master of Graphic Art & Illustration*, London, 2014, p.122.

**No.30**

**Umberto Brunelleschi**

1. Nuzzi, *op.cit.*, illustrated pp.20-21.

**No.31**

**Lidia Alexandrovna Zholtkevich**

1. Ksenia Nouril, Museum of Modern Art, *Object: Photo. Vkhutemas, 1920-30*; published at <https://www.moma.org/interactives/objectphoto/schools/15.html>.
2. The front of the Soviet pavilion was dominated by a monumental, twenty-four metre high statue of *The Worker and the Collective Farm Woman* by Vera Mukhina, while the interior was made up of several halls featuring industrial models, social-realist murals, and a semi-precious stone mosaic map of Soviet industry, culminating in a mural by Alexander Deineka celebrating the legacy of the first two decades of Soviet power.
3. Quoted in translation in Mark D. Steinberg, *Voices of Revolution, 1917*, New Haven and London, 2001, p.197, no.65.

**No.32**

**Léon Benigni**

1. Quoted in translation in Rachel Mesch, *Having It All in the Belle Epoque: How French Women's Magazines Invented the Modern Woman*, Stanford, 2013, p.40.

**No.33**

**Léon Benigni**

1. 'This month's Personality – a well-known Fashion Artist: Leon Benigni', *Commercial Art and Industry*, April 1933, pp.125-126.

**No.34**

**Jean Dupas**

1. The first owner of this drawing was the painter Marguerite Grain (1899-1986), a pupil of Jean Dupas who also posed for a number of paintings by the artist.
2. George Barbier, 'Jean Dupas', *La Renaissance de l'Art Français et les Industries de Luxe*, September 1927, p.429.
3. Penelope Hunter-Steibel, 'Decorative Arts of the Twentieth Century', *The Metropolitan Museum of Art Bulletin*, Winter 1979/80, illustrated in colour pp.32-33 and on the covers; Bruno Foucart et al, *Normandie: Queen of the Seas*, New York, 1985, illustrated in colour p.67; John Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York and London, 2007, illustrated in colour pp.93 and 245; Jared Goss, *French Art Deco*, London, 2014, pp.92-95 and illustrated on the cover.
4. Foucart, *ibid.*, pp.66-67.
5. Inv. 1976.414.3a-ggg. The overall dimensions of the work are 662.3 x 885.8 cm. (245 x 348 3/4 in.).
6. Inv. 1996.175. The drawing, in ink, watercolour, gouache and pencil on paper, measures 308 x 483 mm.
7. Paris, Galerie Alain Blondel, *Jean Dupas: Les dessins pour le grand salon du "Normandie"*, exhibition catalogue, 1980. The four cartoons for each of the Grand Salon panels are also illustrated in Foucart, *op.cit.*, pp.72-73.
8. "'Plus grand est mon travail plus je suis heureux", écrit Dupas qui, avec cet ensemble, réalise son chef-d'oeuvre le plus accompli. La brillance du verre, rehaussé somptueusement de plaques d'or, d'argent et de palladium, exalte le rythme souverain qui parcourt ces panneaux, composition à la fois tumultueuse et majestueusement ordonnée sur fond de voilures enchevêtrées et de grands navires. Chevaux marins, tritons et dauphins, maîtrisés par de sculpturales déités, caracolent sur une mer d'écailles; il y règne une sorte de jubilation d'âge d'or qui est comme le rêve, enfin totalement matérialisé, de Dupas.'; Jacqueline du Pasquier, *Bordeaux Arts déco*, Paris, 1997, p.89.
9. Barbier, *op.cit.*, pp.429-430.

**No.35**

**Henry Weclawowicz, called Wecla**

1. 'Lelong manteau, en lainage de Rodier, garni de ragondin; la robe est en lainage rayé.'



**No.36****Fernand Léger**

1. Matthew Affron, 'Léger's Modernism: Subjects and Objects', in Carolyn Lanchner, *Fernand Léger*, exhibition catalogue, New York, 1998, pp.140-141.
2. Fernand Léger, 'Réponse à une enquête: que feriez-vous si vous aviez à organiser l'Exposition de 1937?', in *VU: L'illustre français*, 1935; Quoted in translation in Kathrin Michel, 'Fernand Léger and the 1937 World's Fair in Paris', in Katia Baudin, ed., *Fernand Léger: Painting in Space*, exhibition catalogue, Cologne, 2016, p.138.
3. Ariane Coulondre, ed., *Fernand Léger: Le beau est partout*, exhibition catalogue, Paris and Brussels, 2017-2018, p.225, no.101. The dimensions of the drawing are 350 x 240 mm.
4. *Ibid.*, p.224, nos.99-101. The two drawings each measure 315 x 240 mm.
5. Rosi Huhn, 'Art et technique: La lumière', in Bertrand Lemoine, ed., *Paris 1937: Cinquantenaire de l'Exposition Internationale des Arts et des Techniques dans la Vie Moderne*, exhibition catalogue, Paris, 1987, illustrated p.393; Michel in Baudin, ed., *op.cit.*, p.135, fig.137 (as location unknown). The drawing, which measures 650 x 480 mm, was in the collection of Mr. and Mrs. Morton in New York in 1987.

**No.37****Rex Whistler**

1. The drawing is also illegibly inscribed *R. [Whistler?]* in pencil in the upper left margin, and *A dull(?) gray for the Telegram paper(?) / or a [?] a jade(?) green* (all crossed out) in pencil in the lower left margin. It is further inscribed with the dimensions *8 1/2"* in pencil in the lower margin.
2. Hugh and Mirabel Cecil, *In Search of Rex Whistler: His Life and Work*, London, 2012, p.137.
3. *Ibid.*, pp.141-142, where it is further noted that 'An admirer of Rex's art, George de Fraine, told Laurence Whistler that 'in order to obtain a copy of the Valentine Telegram I had to send one to myself, and I have it with the words "Rex Whistler is a fine artist" on it, instead of a message.'
4. Cecil, *op.cit.*, illustrated p.142.
5. The printed colour lithographed form measures 165 x 215 mm.

**No.39****Henri Matisse**

1. Henri Matisse, 'Interview with Charbonnier', in Jack Flam, ed., *Matisse on Art*, Oxford, 1978, p.141.
2. Henri Matisse, 'Notes of a Painter on his Drawing', quoted in London, Lumley Cazalet Ltd., *Henri Matisse: Drawings 1914-1952*, exhibition catalogue, 2000, p.5.
3. Henri Matisse, *Portraits*, Monte Carlo, 1954; quoted in translation in Jack Flam, ed., *Matisse on Art*, London, 1973, p.151.
4. Raoul Jean Moulin, *Henri Matisse: Drawings and paper Cut-Outs*, London, 1969, p.26.
5. Inv. 63.2.54.

**No.40****René Gruau**

1. Réjane Bargiel and Sylvie Nissen, *René Gruau*, exhibition catalogue, Paris, Musée de la Publicité, 1999-2000, p.78, fig.4.

**No.41****René Gruau**

1. 'Obituaries: René Gruau', *The Times*, 13 April 2004.
2. Fleur Cowles, ed., *The Best of Flair*, London, 1999, p.199.
3. Sylvie Nissen and Vincent Leret, *Le premier siècle de René Gruau*, Paris, 2009, p.89.

**No.42****René Gruau**

1. In a 1999 interview; quoted in translation in Réjane Bargiel and Sylvie Nissen, *René Gruau*, exhibition catalogue, Paris, Musée de la Publicité, 1999-2000, pp.38 and 42.
2. *Ibid.*, p.38



3. Bargiel and Nissen, *op.cit.*, p.76.
4. *Flair*, February 1950; reproduced in Fleur Cowles, ed., *The Best of Flair*, London, 1999, pp.226-231.

#### No.43

##### René Gruau

1. Anonymous sale, London, Christie's, 20 April 2011, lot 150. The drawing measured 377 x 265 mm.
2. The Hague, Haags Gemeentemuseum, *Modetekeningen van René Gruau: tekeningen, gouaches en ontwerpen 1945-1972*, exhibition catalogue, 1972, nos.44-49 (not illustrated).
3. London, Somerset House, *Dior Illustrated: René Gruau and the Line of Beauty*, 2010-2011.
4. Sylvie Nissen and Vincent Leret, *Le premier siècle de René Gruau*, Paris, 2009, p.97 and p.262.
5. Cally Blackman, *100 Years of Fashion Illustration*, London, 2007, p.214.
6. London, The Fashion Illustration Gallery in association with Paul Smith, *Rene Gruau (1909-2004): The Gruau Man*, 2012.

#### No.46

##### René Gruau

1. Quoted in Lucia Davis, 'René Gruau, Cover Art/International Textiles Magazine', *AnOther*, 5 November 2010; accessed at <http://www.anothermag.com/art-photography/599/rene-gruau-cover-art-international-textiles-magazine>.

#### No.47

##### Francis Wilford-Smith, called Smilby

1. Caroline Beecroft and Howard Rye, *Blues for Francis: The Life and Work of Francis Wilford-Smith*, York, 2015, p.19. She added that, 'I had the nerve-racking task of packing it up for air-mail. Such is the cartoonist's life that one never ever received acknowledgement of its safe arrival and we could only uncross our fingers when the cheque arrived!'
2. Mark Bryant, 'Smilby: Cartoonist, advertising artist and authority on the blues celebrated for his work in 'Punch' and 'Playboy' [obituary], *The Independent*, 7 January 2010.
3. Beecroft and Rye, *op.cit.*, p.19.

#### No.48

##### Pablo Picasso

1. Parmelin, *op.cit.*, 1965, p.7.
2. Parmelin, *op.cit.*, 1965, pp.9-10.
3. Sale ('Collection Feld'), Cheverny, Château de Cheverny [Rouillac], 15 May 1995, lots 594-613.
4. As the publisher Charles Feld writes in an endnote to *Les Dames de Mougins*, 'The colored initial letters in this book were created by Picasso especially for this purpose. When approached by the French co-publisher, the painter laughingly said that it was so long since he had written out an alphabet that he had forgotten how. With colored chalks he set about creating the "Picasso alphabet" - but, as the reader can see, he forgot the E and supplied two K's. When this was pointed out, he made a sheet of E's and said, "There, if you want E, I give you E."'; Parmelin, *op.cit.*, 1965, p.200.
5. Picasso's first book for Feld's Éditions du Cercle d'Art was *La Guerre et la Paix*, which was published in 1954, with *Les cahiers de la Californie* appearing the following year and *Les Ménines de la vie* in 1958. Other books published by Feld include two studies of Picasso by Douglas Cooper, as well as Luis Miguel Dominguín's *Toros y Toreros* (1961), and Louis Aragon's *Shakespeare* (1965), both illustrated with drawings by Picasso.
6. Charles Feld, 'Picasso Today', in René Char and Charles Feld, *Picasso: His Recent Drawings, 1966-1968*, New York, 1969, p.22.

#### No.49

##### Paul Hogarth

1. Hogarth and Spender, *op.cit.*, pp.82-83.
2. Paul Hogarth, *Drawing on Life: the autobiography of Paul Hogarth*, Newton Abbot, 1997, p.104 (where dated 1978). The drawing, also entitled *Chicago Skyline*, measures 460 x 305 mm.
3. Nigel Buxton, *America*, London, 1979, p.50.







## INDEX OF ARTISTS

ARMFIELD, Maxwell; no.20

BARBIER, George; no.21

BARUFFI, Alfredo; no.12

BENIGNI, Léon; nos.32-33

BONET, Paul; no.25

BOUTET DE MONVEL, Bernard; nos.16a-16e

BOUTET DE MONVEL, Maurice; no.5

BRISSAUD, Pierre; no.22

BRUNELLESCHI, Umberto; no.30

CHRISTY, Howard Chandler; no.11

CICHETTI, Frances; no.50

COMBAZ, Gisbert; nos.2a-2b

DE FEURE, Georges; nos.9 & 17

DEVAMBEZ, André; no.18

DUPAS, Jean; no.34

ERTÉ, Romain de Tiroff, called; nos.28-29

GRUAU, René; nos.40-46

HAWKINS, Louis Welden; no.10

HEMJIC, Marcel-Jacques; no.27

HOGARTH, Paul; no.49

HOKANSON, Lars; no.50

HRUBY, Sergius; no.13



LÉGER, Fernand; no.36

MARTY, André Edouard; no.26

MASSIE, Reginald; no.38

MATISSE, Henri; no.39

MAUZAN, Achille-Lucien; no.23

MOORE-PARK, Carton; no.7

MUCHA, Alphonse; nos.3-4

PICASSO, Pablo; no.48

RACKHAM, Arthur; no.19

ROCHEGROSSE, Georges; no.8

ROUBILLE, Auguste; no.6

SCHWABE, Carlos; no.14

SMILBY, Francis Wilford-Smith, called; no.47

SOUTHALL, Joseph Edward; no.15

SPINK, Gerald; no.24

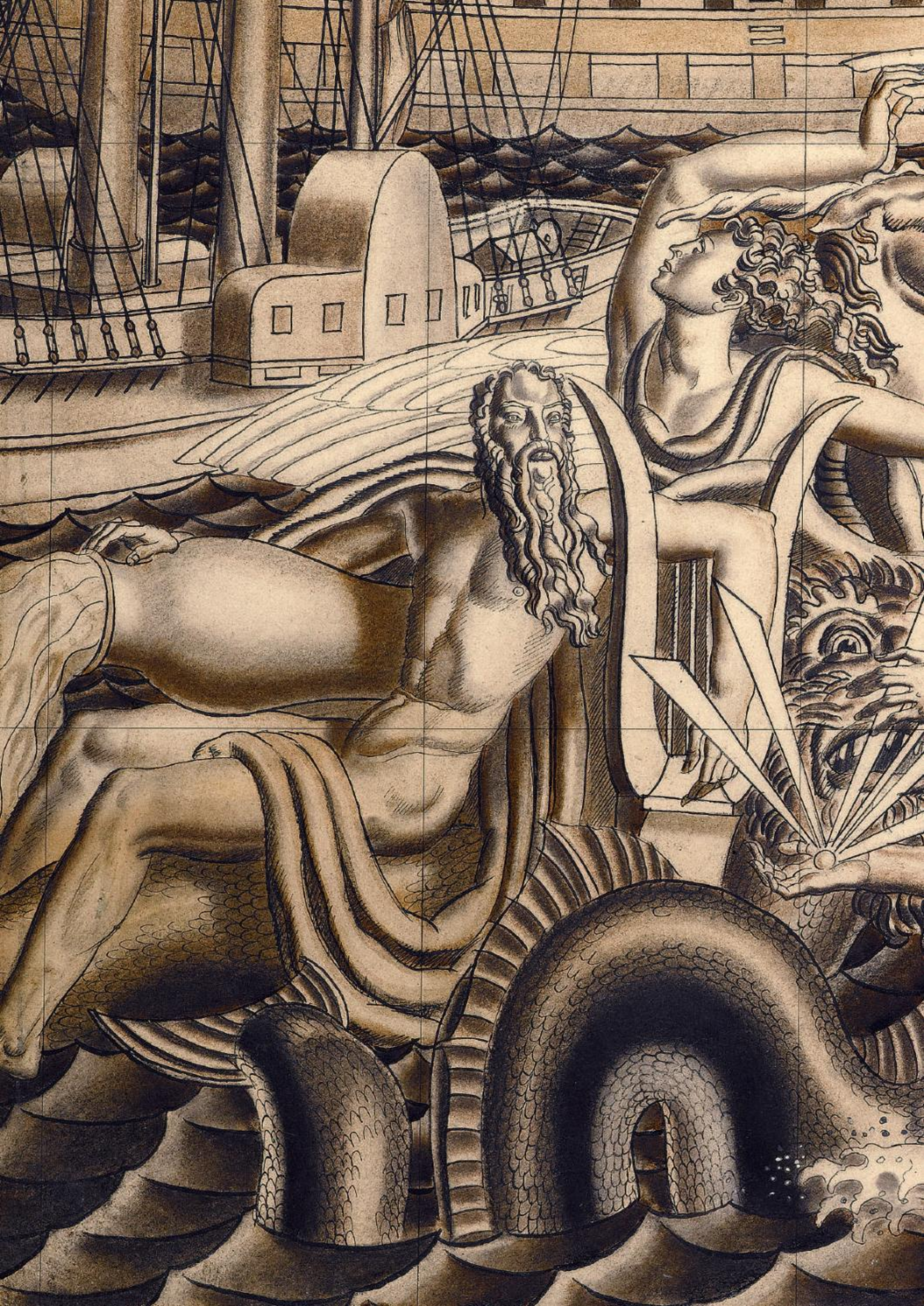
STEINLEN, Theophile-Alexandre; no.1

WECLA, Henry Welcawowicz, called; no.35

WHISTLER, Rex; no.37

ZHOLTKEVICH, Lidia Alexandrovna; no.31









Jean Dupas (1882-1964)

Study for The Chariot of Poseidon Mural for the SS Normandie

No.34







Back Cover:

Romain de Tiroff, called Erté (1892-1920)

*L'Invitation à la Valse: A Proposed Cover Illustration for Harper's Bazaar Magazine*  
No.29





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